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From Cricket Media

A DRUM LEADS THE WAY Pg 21

Siding with a Traitor Pg 18

Women Warriors Pg 30

Liang Hongyu

& CHINA'S SONG DYNASTY

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***DIG* WOULD ALSO LIKE TO THANK**

Sinologists (specialists in the study of Chinese language, literature, and civilization) Monique Nagel-Angermann, Annette Kieser, Maximilian Langefeld, Christine Liu-Perkins, and Patrick Wertmann. Special thanks also to George Schwartz, Curatorial Scholar at the Peabody Essex Museum in Salem, Massachusetts.

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NOTE: In this issue on Liang Hongyu, we are using the abbreviations B.C.E. (Before the Common Era) and C.E. (Common Era) and not B.C. and A.D. Presently, B.C.E. AND C.E. are used worldwide and have no religious affiliation.

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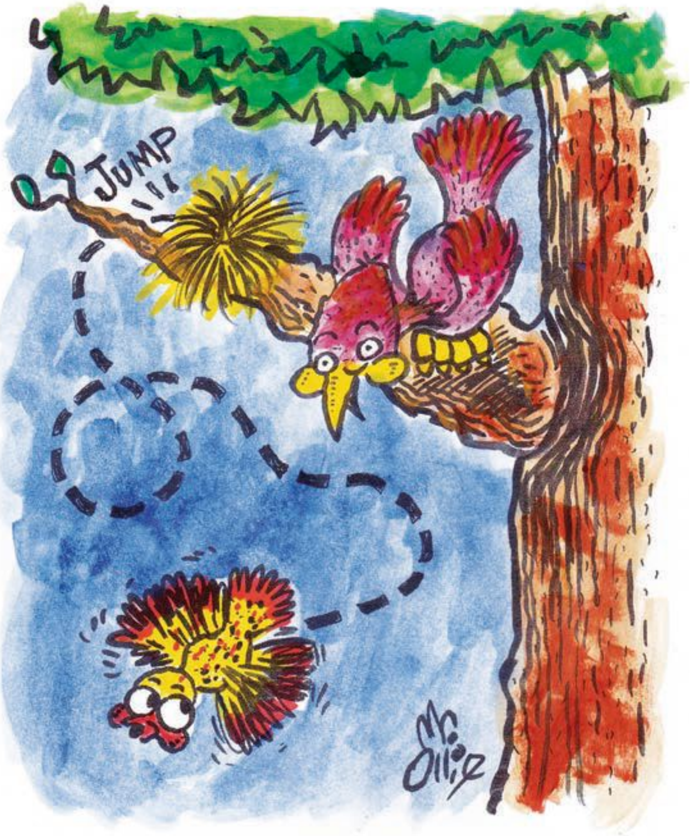
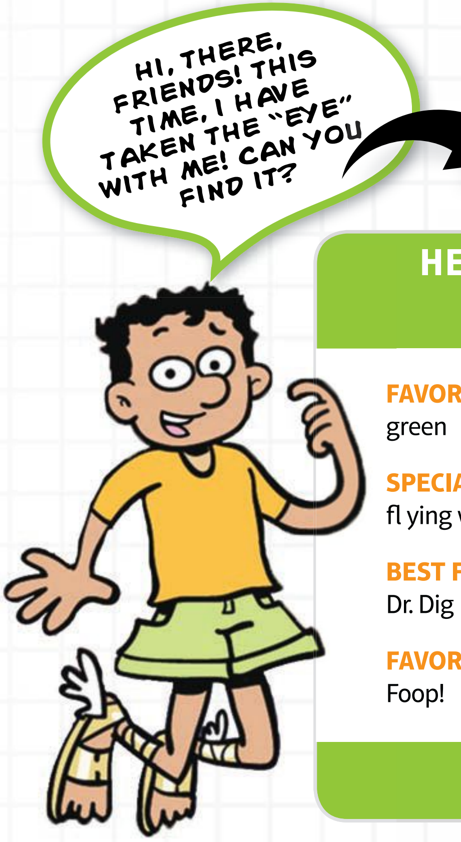
MUSINGS

illustration by Tim Oliphant



Teachers open the door;
you enter by yourself.

—Chinese proverb


HI, THERE, FRIENDS! THIS TIME, I HAVE TAKEN THE "EYE" WITH ME! CAN YOU FIND IT?

HELLO! I AM:
GIL

FAVORITE COLOR
green

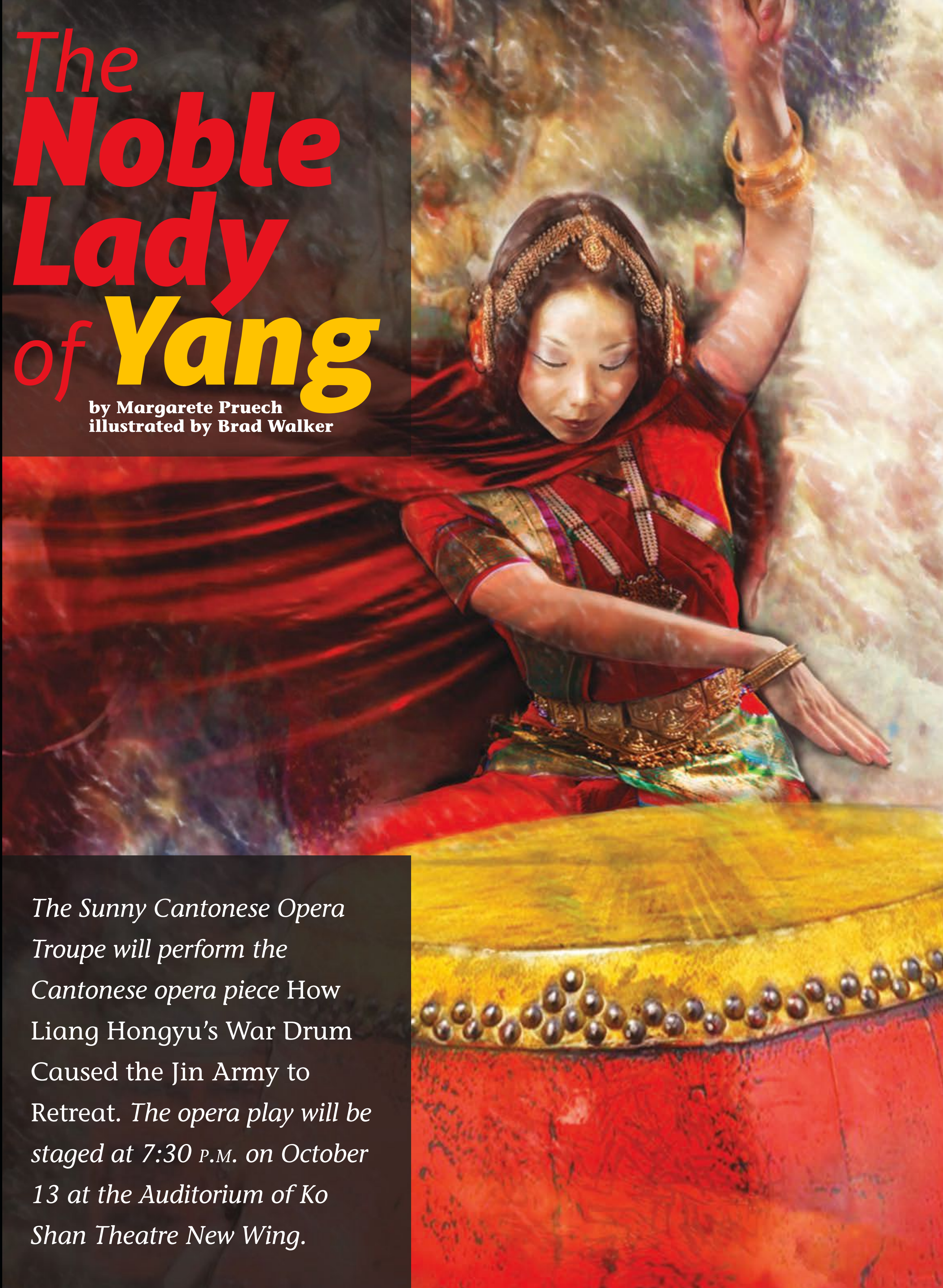
SPECIAL SKILL
flying with my winged sandals

BEST FRIEND
Dr. Dig

FAVORITE WORD
Foop!

The Noble Lady of Yang

by Margarete Pruech
illustrated by Brad Walker



The Sunny Cantonese Opera Troupe will perform the Cantonese opera piece How Liang Hongyu's War Drum Caused the Jin Army to Retreat. *The opera play will be staged at 7:30 P.M. on October 13 at the Auditorium of Ko Shan Theatre New Wing.*

So read a bulletin posted in Hong Kong in August of 2015. But who is Liang Hongyu? And is the play's tale fact or fiction?

A search through historical records shows that the tale is definitely true. However, the search also tells us that very little is known about Liang Hongyu. Records indicate that she lived toward the end of the period known as the Northern Song—that is, during the first 160 years of the Song dynasty (960–1279 C.E.). At the time, China was probably the most advanced civilization in the world. Among the most important inventions credited to this era are **movable type** for printing books, gunpowder for fireworks and warfare, and the magnetic compass. It was this compass that proved key to the formation of an effective Chinese navy, since it allowed those aboard ships to determine their course even if clouds obscured their view of the traditional astronomical observation points in the sky. Yet, life was not without cares.

Turbulent Times

The Jin (also called the Jurchen) lived to the north of the Song and were determined to weaken Chinese rule in the region. When they did finally conquer the lands and people to the south, the Song emperor was forced to flee further south. There he established what is known today as the Southern Song dynasty. The Jin did not remain in power long. After 100 years of paying tribute to the Jin, the Song, together with the Mongols from what is today Mongolia, fought the Jin. The battles continued for years, until the Mongols, under the command of the famed Kublai Khan, defeated the Jin in 1234. By 1279, the Mongols completed their conquest of the Song as well.

A Winning Strategy

Backtracking a bit to 1129, we find the Song involved in a major escalation of their conflict with the Jin. The Song emperor had seen a massive fleet traveling along the Yangtze River. Aboard was an army of some 100,000 warriors, who were looting the communities they entered as they made their way to the capital, Kaifeng. Liang Hongyu and her husband—General Han Shizhong—were given the command to intercept and defeat them. Their army numbered only 8,000 soldiers, so success against a force 12 times larger than theirs would require divine intervention—or a truly creative strategy.

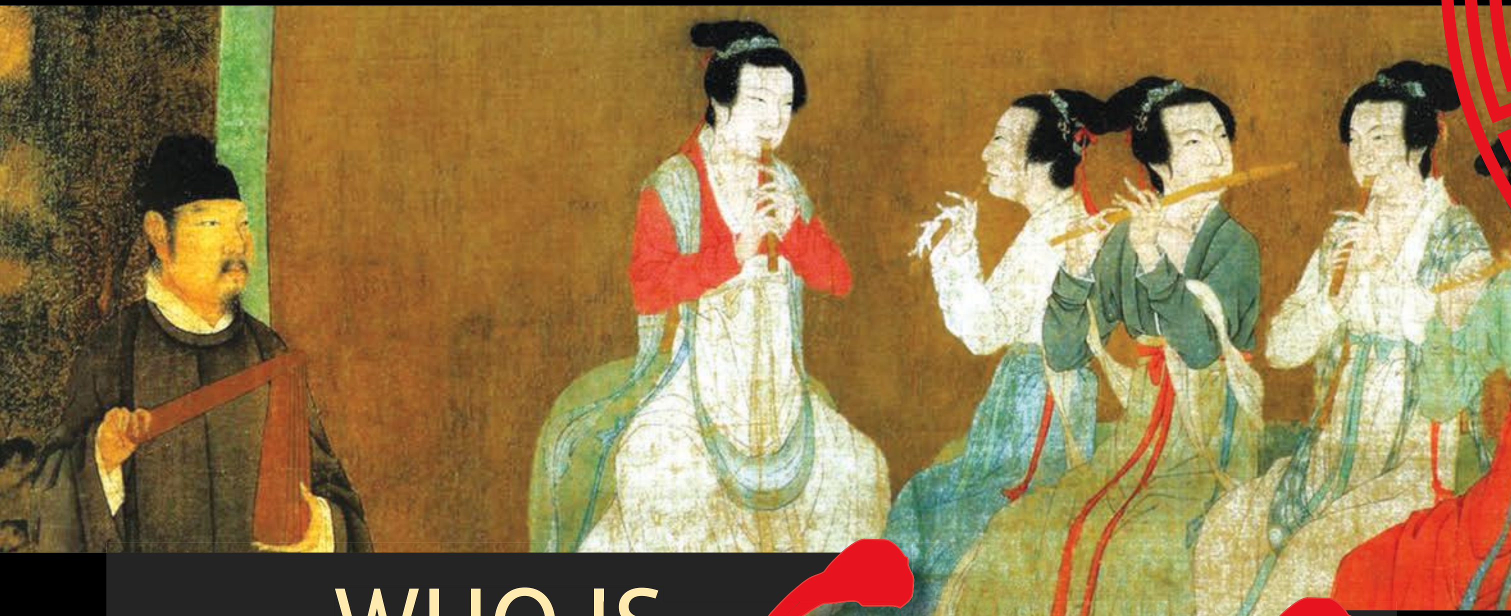
It was Liang Hongyu who crafted a brilliant plan. She divided the troops into four groups, positioning each in a way that would allow her soldiers to attack the Jin from four sides. Aware that communication was key to success, she suggested using flags and a variety of drum signals as a way to send commands to the troops on land and on the river. Her strategy worked. Her fleet, called "The Tiger Ships," kept the Jin trapped for more than a month. But, unfortunately for Liang Hongyu, a traitor revealed a weakness in the Chinese plan. Using this information, the Jin managed to escape, but they did sustain heavy losses. (See also pages 18–20.)

Honor to a Heroine

Today, the Chinese honor Liang Hongyu as a national heroine, awarding her the title "The Noble Lady of Yang." They also refer to her as "Lady Liang." Her biography was included in the 16th-century *Sketch of a Model for Women by Lady Wang,* one of the "Four Books for Women" that, for centuries, have been part of what is known as the Confucian Classics, the basic curriculum for all levels of education in China.

Margarete Pruech *served as the consulting editor for this issue.*

Movable type is printing type made up of individual pieces, with each usually carrying a single letter or other character so that the pieces can be freely assembled or reassembled for printing any desired combination or line.



WHO IS Red Jade?

by Patrick Wertmann

Little is known about Liang Hongyu, one of China's greatest female warriors. Even her real name is unknown. Thus, she is usually referred to simply as Lady Liang or Hongyu, which translates as "Red Jade."

Unlike many girls...

at the time, she was not subjected to foot-binding (see sidebar opposite), nor was she forced to marry at an early age. Rather, her father trained her, from a very young age, in the **martial arts**. A respected general, he served the Song in the border regions, which were being harassed constantly by stronger peoples, notably the Jin.

When a rebel leader...

named Fang La revolted against the Song in 1120, many people lost their lives. Among them was Hongyu's father. As a result, the Liang family was pushed into poverty, and Hongyu had to work as a military **courtesan**. As she was well-educated and naturally gifted with amazing physical strength, she clearly differed from the other courtesans. She even excelled at wrestling, which was a popular sport at the time.

Change came...

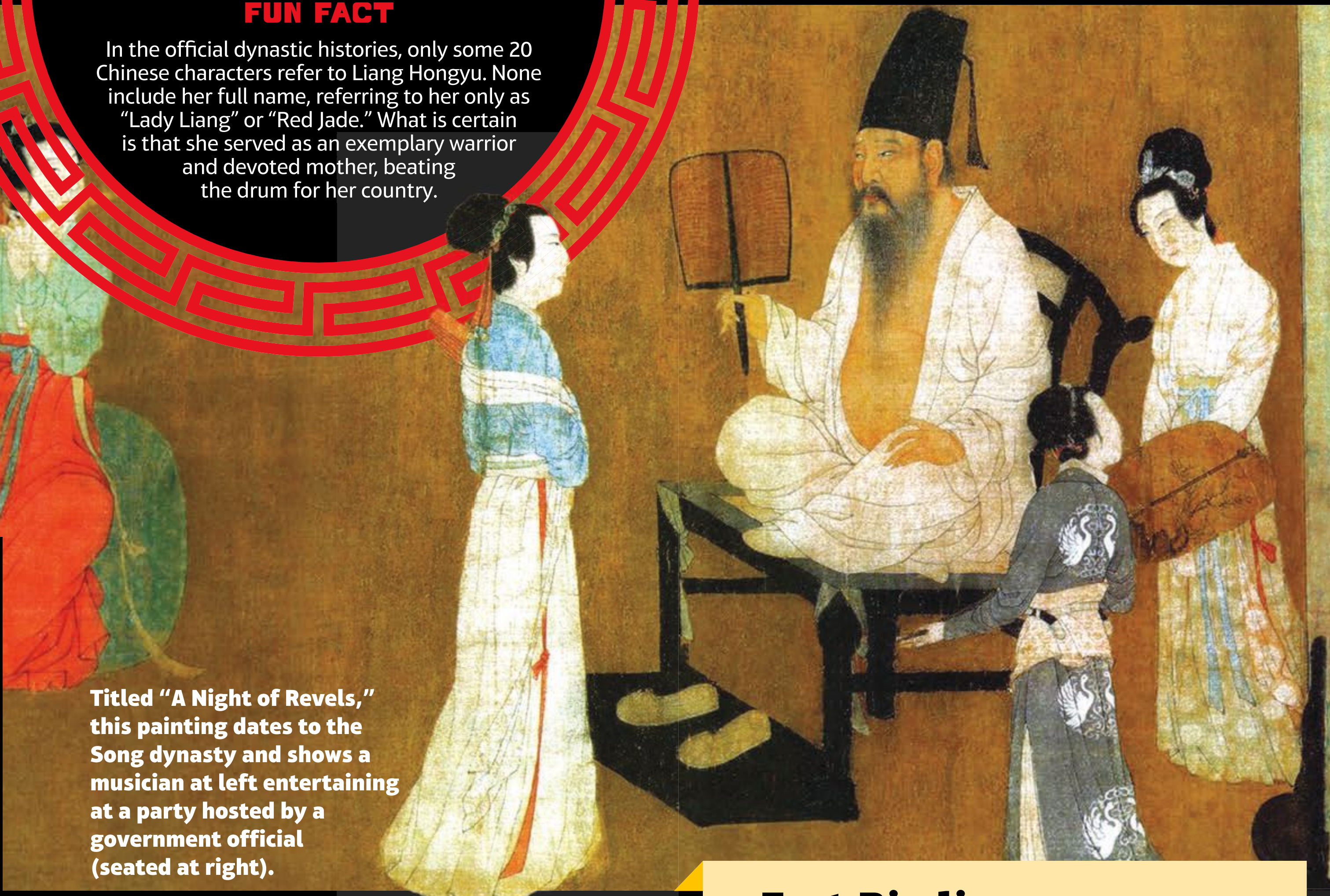
in 1121. After millions of civilians had been killed in the revolt, a military general named Han Shizhong managed to sneak into Fang La's

Martial arts are various sports or skills, mainly of Japanese origin, that originated as forms of self-defense or attack, such as judo, karate, and kendo.

A courtesan is a prostitute, especially one associated with wealthy or upper-class men.

FUN FACT

In the official dynastic histories, only some 20 Chinese characters refer to Liang Hongyu. None include her full name, referring to her only as "Lady Liang" or "Red Jade." What is certain is that she served as an exemplary warrior and devoted mother, beating the drum for her country.

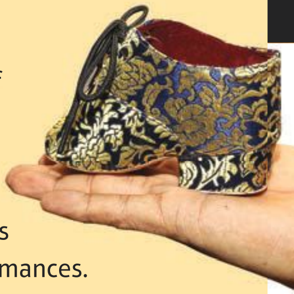


Titled "A Night of Revels," this painting dates to the Song dynasty and shows a musician at left entertaining at a party hosted by a government official (seated at right).

stronghold and capture him, which, in turn, led to the eventual crushing of the revolt. Han Shizhong then came to be known as the one who could defeat tens of thousands of soldiers. Upon his return from battle, a banquet was given in his honor. Among those who served him was Lady Liang. As she caught his eye, she realized that he was feeling depressed. When she asked him why, he replied that he feared another attack, which would serve to create much misery among his people. Hongyu admired his sincerity, and the two soon became very close. Not long after, they married.

Patrick Wertmann *works at the People's University in Beijing where he conducts research on Chinese history and archaeology.*

Foot-Binding

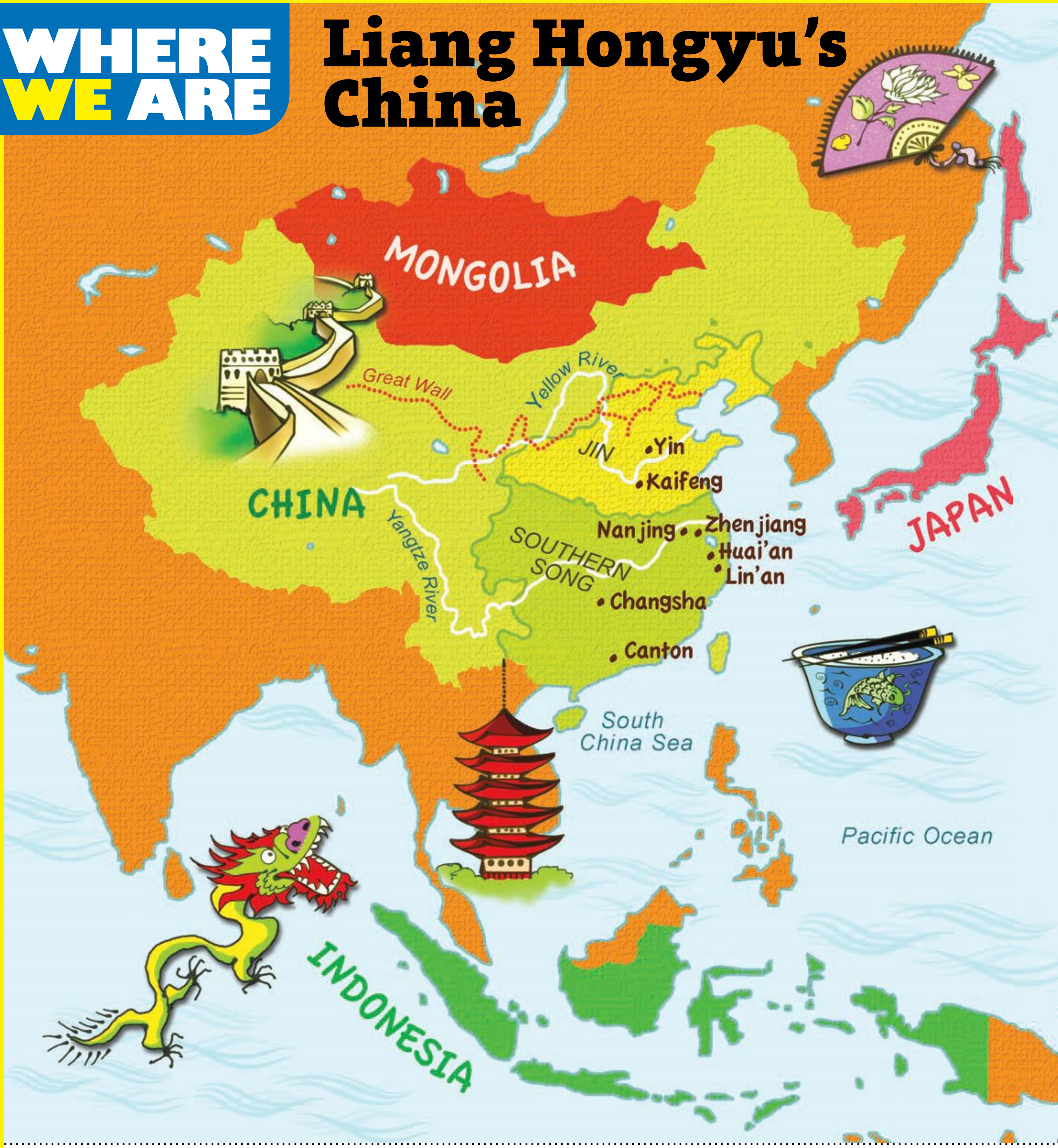


By the end of the Song dynasty, the practice of binding girls' feet had become widespread. The custom had started earlier as a way to imitate the court dancers who bound their feet for performances. But, as the decades passed, the feet of these women had been bound so tightly that they could neither dance nor walk. The process was a painful one. The toes of five- and six-year-old girls were wrapped in a way that did not allow them to grow normally. By the time a girl reached adulthood, her feet were only about 3.9 inches in length. They were called "lotus feet," and only specially made "lotus shoes" fit them. Intended to resemble a lotus bud, these cone-shaped shoes, made of cotton or silk, were small enough to fit in the palm of a hand (see above). The practice was banned legally in 1911. The last factory to make "lotus shoes" closed in 1999.

—Margarete Pruech

WHERE WE ARE

Liang Hongyu's China


MONGOLIA
Great Wall
Yellow River
JIN
Yin
Kaifeng
CHINA
Yangtze River
SOUTHERN SONG
Nanjing
Zhenjiang
Huai'an
Lin'an
Changsha
Canton
JAPAN
South China Sea
Pacific Ocean
INDONESIA

Note: The period from 1912–1949 is known as the Republic of China; from 1949 to the present, the People's Republic of China.

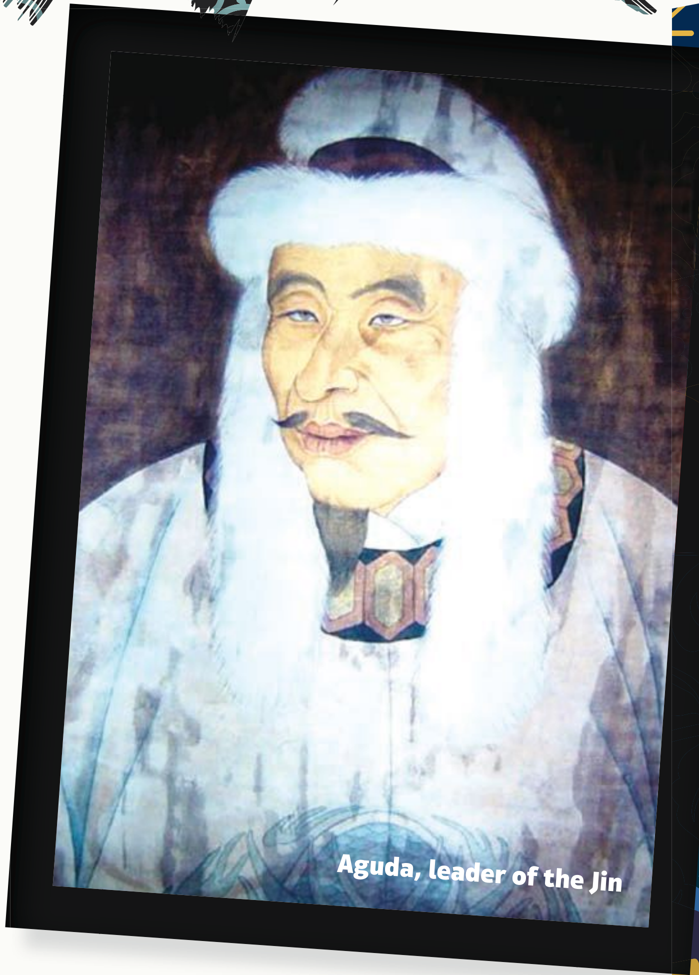
China's Dynasties

Dynasty	Dates
Xia	c. 2100–1600 B.C.E
Shang	c. 1600–1050 B.C.E.
Chou [also spelled Zhou]	c. 1046–256 B.C.E.
Qin	221–206 B.C.E.
Han	206 B.C.E.–220 C.E.
Six	220–559 C.E.
Sui	581–618 C.E.
Tang	618–906 C.E.
Five Dynasties Period	907–960 C.E.
Song	960–1279 C.E.
Yuan	1279–1368 C.E.
Ming	1367–1644 C.E.
Qing	1644–1912 C.E.

Trouble in CHINA

by Monique Nagel-Angermann

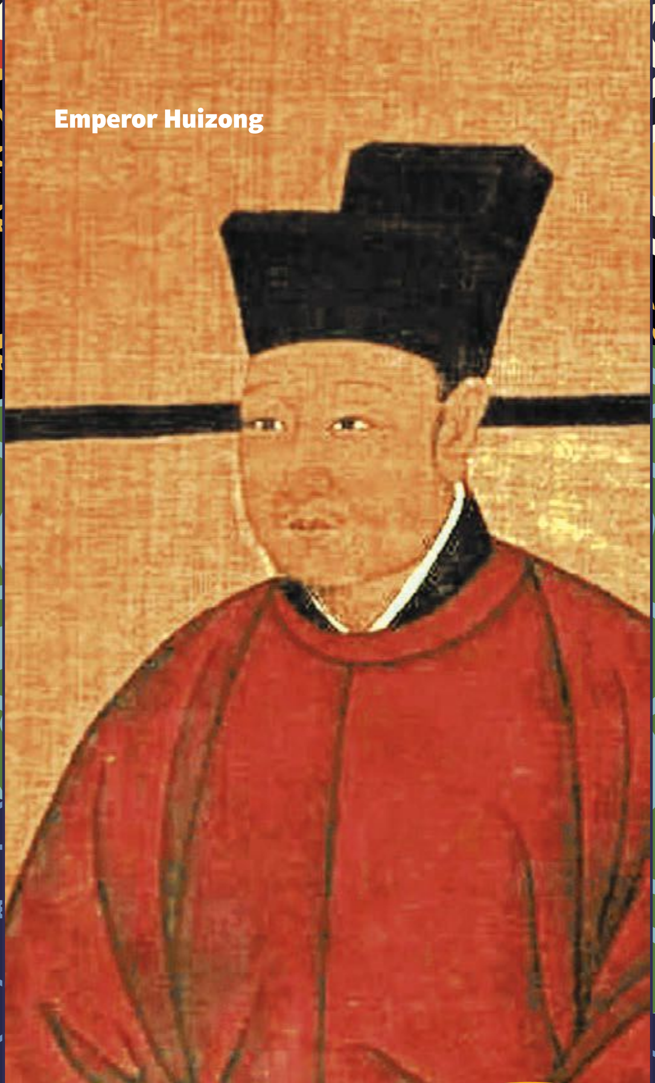
Twelfth-century China was in turmoil. But, the situation was not a new one. Since the founding of the Song in 960, the Chinese had had to deal with powerful neighbors along their northern border: the Tangut in the northwest and the Khitan in the northeast. Both were semi-nomadic people, meaning that they moved with the seasons and cultivated crops when settled for a time in one place.

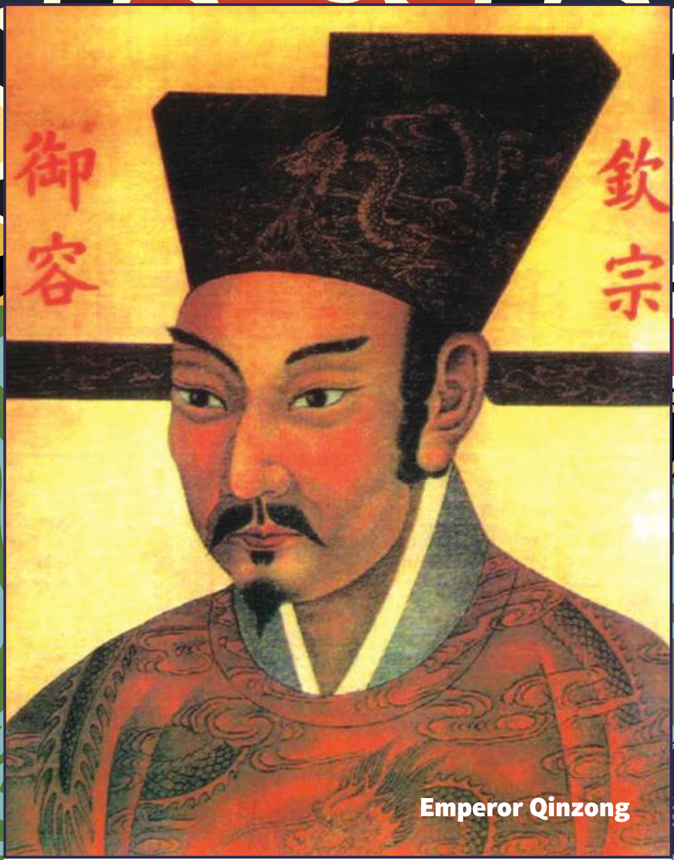

Aguda, leader of the Jin

Enter from the Northeast

After meeting defeat on several occasions, the Song signed peace treaties with both the Tangut and the Khitan. However, another even stronger protagonist entered the stage from northeast Asia: the Jin, who were semi-agrarian—that is, they farmed land on a more regular basis. The Jin had been vassals of the Khitan until 1114, when Aguda, the chieftain of the most dominant Jin tribe, united the Jin. He declared himself emperor the following year, starting what history knows as the Jin, or "Golden," dynasty.

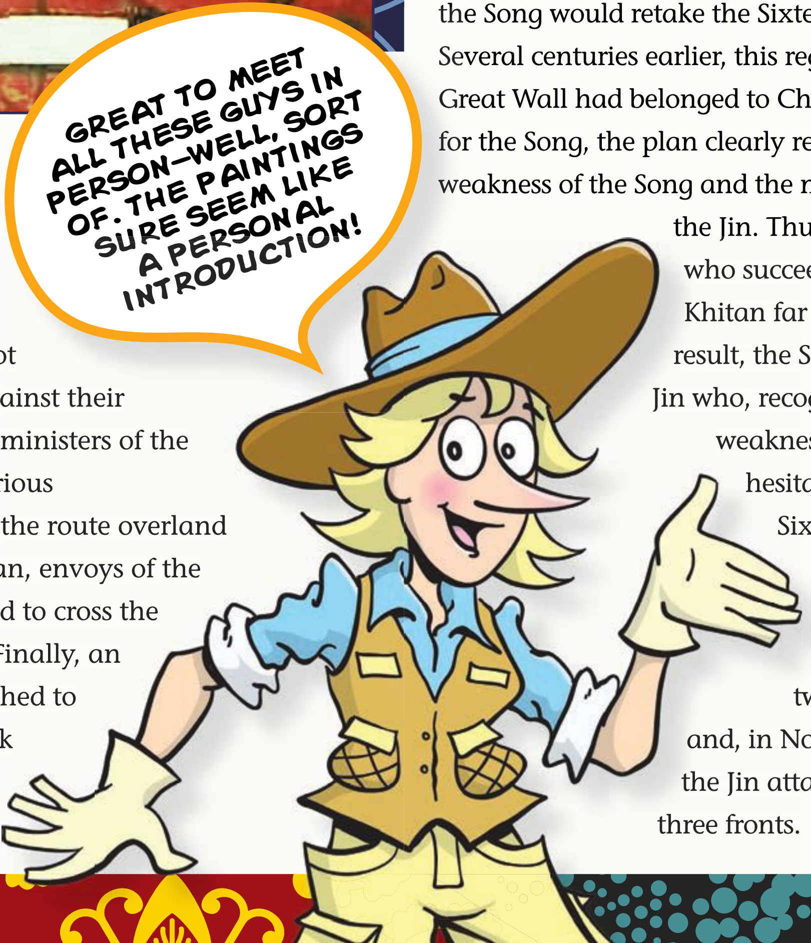
Aguda now looked beyond the Jin and prepared a plan to defeat the Khitan and rule them as well. Huizong, the Song emperor, and his trusted general Tong Guan formed an alliance with Aguda. They believed that they could use his help against the


Emperor Huizong



Emperor Qinzong

weakened Khitan. But they underestimated the strength of the Jin. They also did not heed the protests against their decision from other ministers of the court. This was a serious misjudgment. With the route overland blocked by the Khitan, envoys of the Song and the Jin had to cross the Bohai Sea to meet. Finally, an agreement was reached to launch a joint attack against the Khitan.

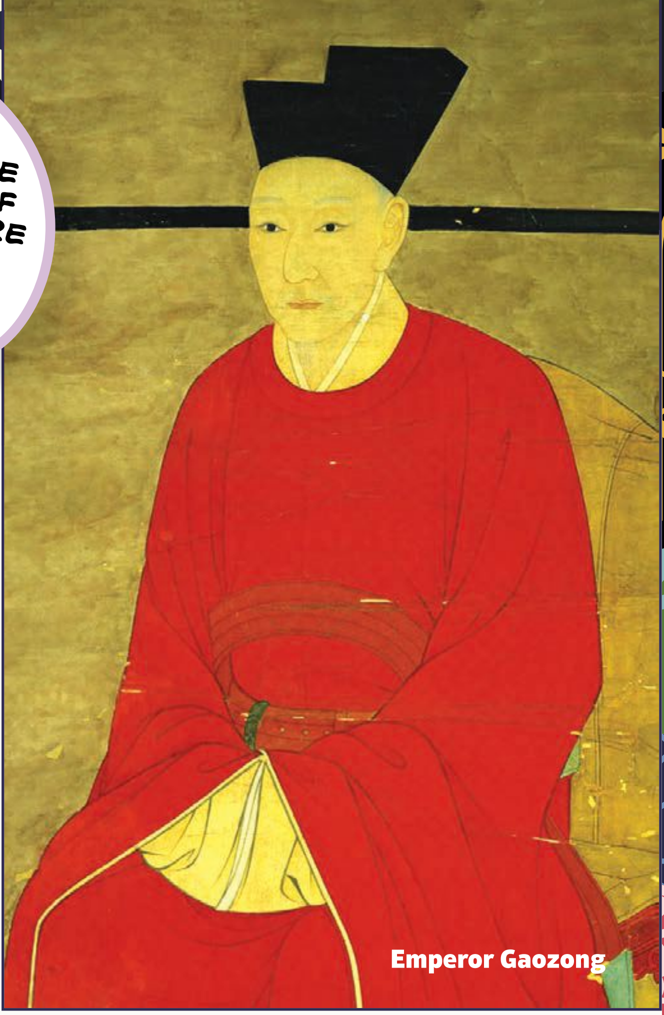

GREAT TO MEET ALL THESE GUYS IN PERSON—WELL, SORT OF. THE PAINTINGS SURE SEEM LIKE A PERSONAL INTRODUCTION!

Caught in the Middle

According to the plan, the Jin would control most of the land belonging to the Khitan, while the Song would retake the Sixteen Prefectures. Several centuries earlier, this region along the Great Wall had belonged to China. Unfortunately for the Song, the plan clearly revealed the military weakness of the Song and the military strength of the Jin. Thus, it was the Jin who succeeded in driving the Khitan far to the west. As a result, the Song now faced the Jin who, recognizing the weakness of the Song, hesitated to cede Sixteen Prefectures to them. Negotiations between the two parties failed, and, in November of 1125, the Jin attacked the Song on three fronts.

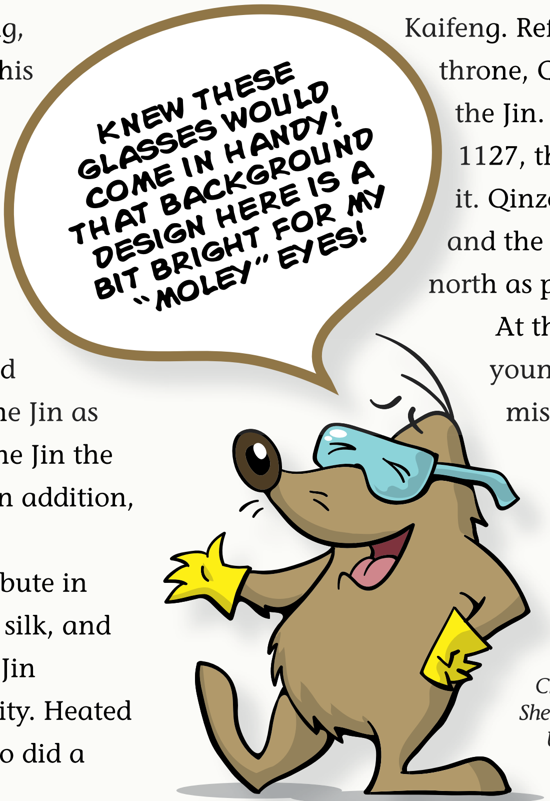
OOOH – WOULD LOVE TO HAVE SET MYSELF ATOP HIS HAT – THERE I WOULD HAVE BEEN A REAL WITNESS TO HISTORY!

In 1126, the Jin's eastern army neared Kaifeng, where Huizong held his court, Huizong made clear that he wished to flee south. His advisors argued that the Jin might consider such action a sign of surrender. He could, they said, leave, but should abdicate first in favor of his eldest son, Zhao Huan. Huizong agreed.


Emperor Gaozong

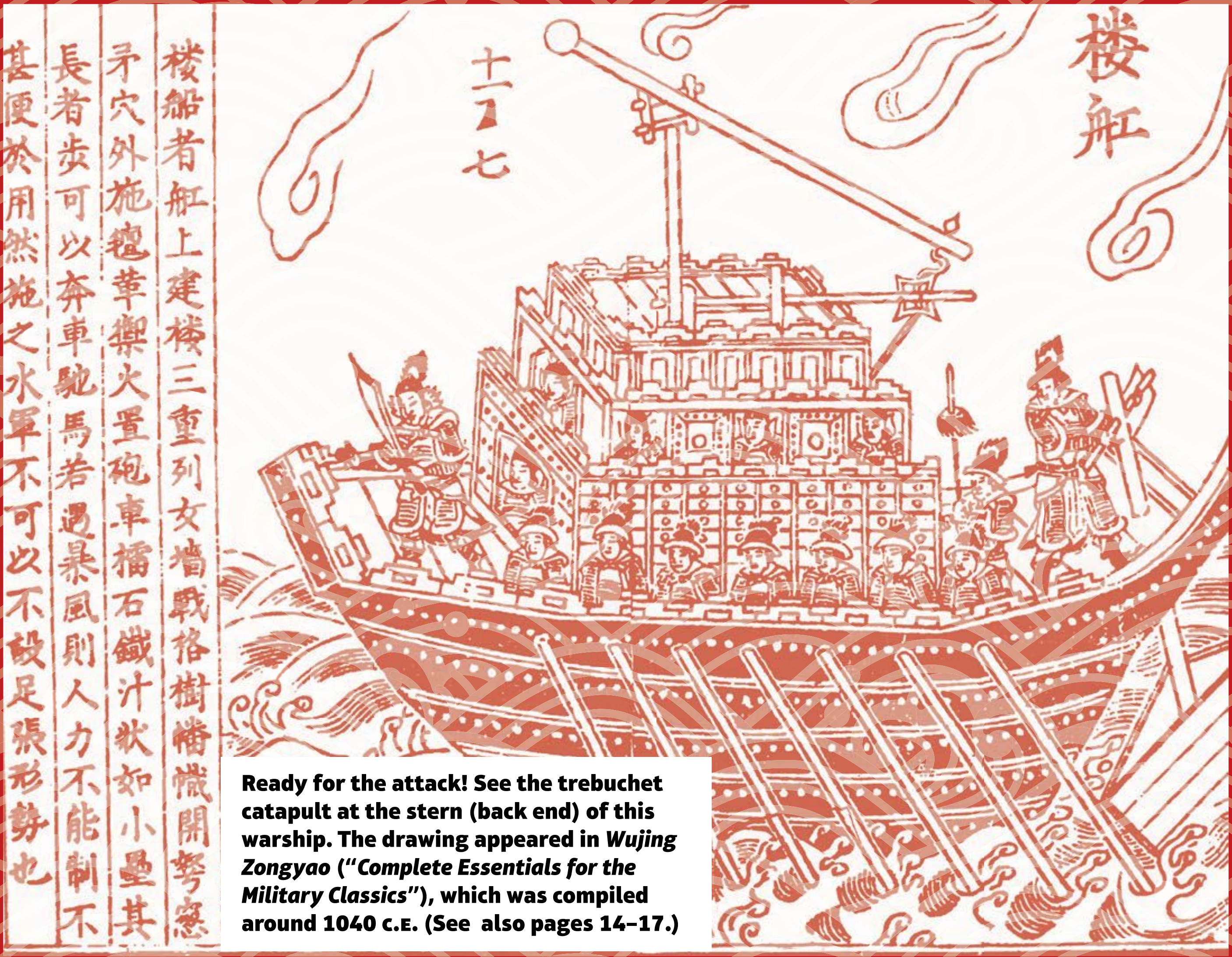
Agreement—Then, Disaster!

The Jin army reached the Yellow River on January 27, 1126. The following day, Huizong left Kaifeng, but the newly enthroned Emperor Qinzong had to remain. The invaders then lay siege to Kaifeng, trapping Qinzong and his court. The Jin made known the terms for settling the conflict: The Song had to agree to become subjects of the Jin, send their prime minister and an imperial prince to the Jin as hostages, and cede to the Jin the lands they controlled. In addition, the Song had to pay extraordinarily high tribute in the form of silver, gold, silk, and animals. In return, the Jin promised to spare the city. Heated debates followed, and so did a failed attack. But, finally, Qinzong agreed to the demands. In March of 1126, the Jin army left Kaifeng. Refusing to cede his claim to the throne, Qinzong sent Song armies against the Jin. Disaster followed! On January 9, 1127, the Jin entered the city and looted it. Qinzong was forced to surrender. He and the former emperor were then taken north as prisoners of the Jin.


KNEW THESE GLASSES WOULD COME IN HANDY! THAT BACKGROUND DESIGN HERE IS A BIT BRIGHT FOR MY "MOLEY" EYES!

At the time, Zhou Gou, Qinzong's younger brother, was away on a mission and managed to escape to the south. There, in June 1127, he was proclaimed the first emperor of the Southern Song—Emperor Gaozong.

Monique Nagel-Angermann *studied Chinese and Near Eastern archaeology and philology. She teaches Chinese history at Westfaelische-Wilhelms University in Muenster, Germany.*

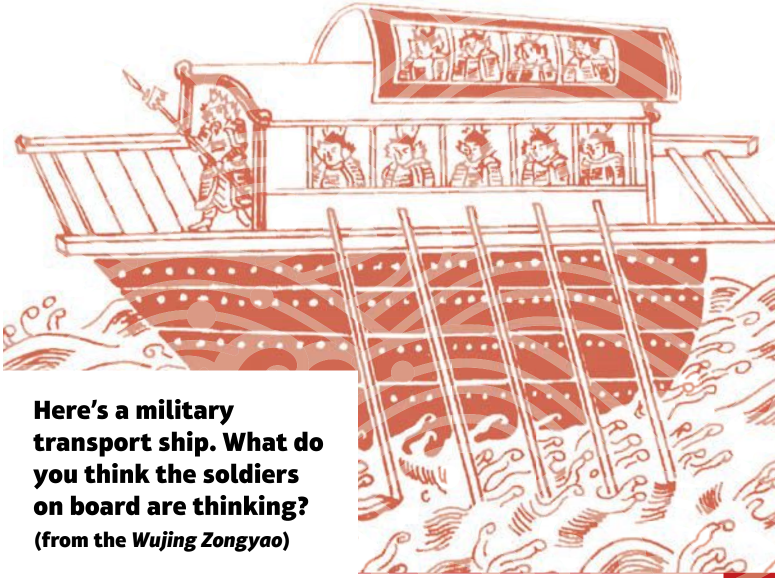

樓舡
十二七
樓船者舡上建樓三重列女墻戰格樹幡幟開弩窻
矛穴外施氊革禦火置砲車擂石鐵汁狀如小壘其
長者步可以奔車馳馬若遇暴風則人力不能制不
甚便於用然施之水軍不可以不設足張形勢也

Ready for the attack! See the trebuchet catapult at the stern (back end) of this warship. The drawing appeared in *Wujing Zongyao* (“*Complete Essentials for the Military Classics*”), which was compiled around 1040 C.E. (See also pages 14–17.)

Battle of Huangtiandang

by Monique Nagel-Angermann

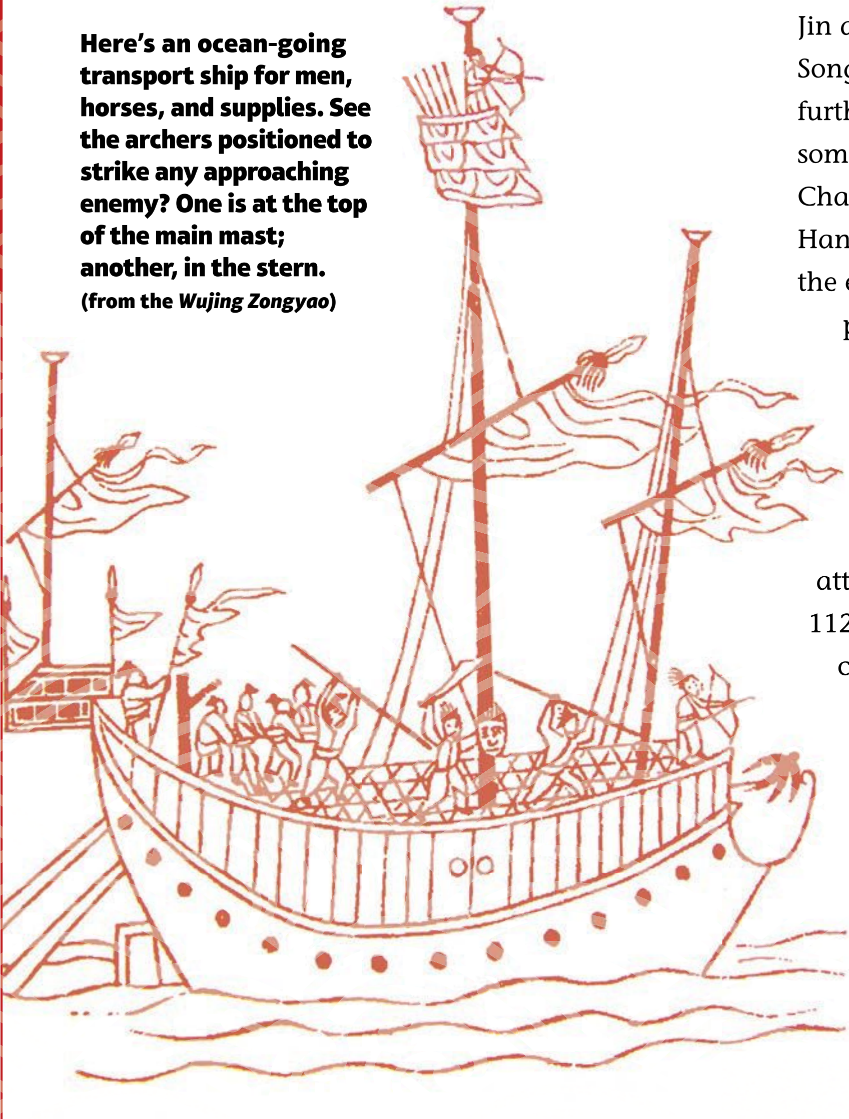
The year was 1127, and the Song had lost the north of China to the Jin. To the south, the 20-year-old newly enthroned emperor, Gaozong, was struggling to reestablish the empire.



Here's a military transport ship. What do you think the soldiers on board are thinking?
(from the *Wujing Zongyao*)

Meanwhile, the Jin, surprised by their success, sought a way to benefit from the tribute sent from the Song territories that they had conquered. They decided to install a former Song official as a puppet emperor of a new dynasty—the Great Chu dynasty. The plan failed. Less than a year later, the new ruler recognized Gaozong as his leader.

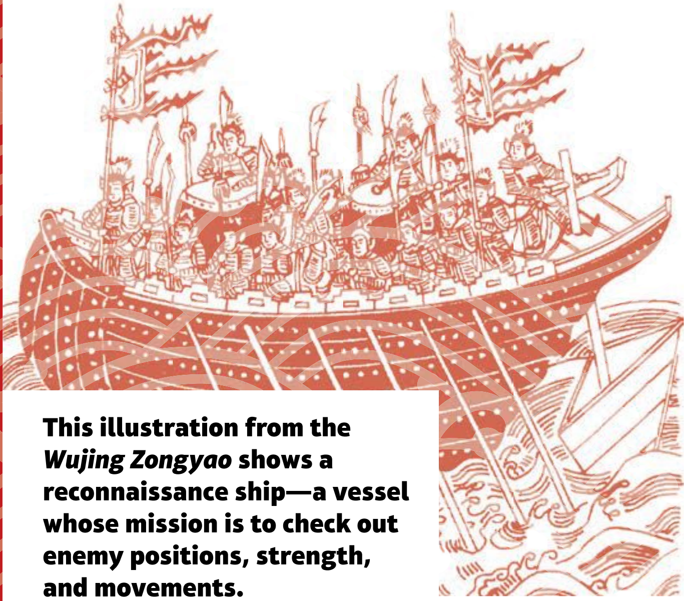
The Song continued to battle the Jin. Between 1127 and 1129, they sent 13 embassies to the Jin asking for peace and the release of Gaozong's father and mother. All were unsuccessful. In fact, in 1128, the Jin emperor ordered the capture of Gaozong. Jin armies also repeatedly attempted to gain strategic footholds in the former Song territory. Determined to claim victory, Wuzhu, the fourth son of the founder of the Jin dynasty, set off in pursuit of Gaozong.



Here's an ocean-going transport ship for men, horses, and supplies. See the archers positioned to strike any approaching enemy? One is at the top of the main mast; another, in the stern.
(from the *Wujing Zongyao*)

In July of 1129...

Jin armies invaded the lands of the Southern Song from several directions. As they advanced further and further into the prosperous heartland, some Song generals called for a retreat to Changsha in South Central China. General Han Shizong, however, refused and convinced the emperor to defend Jiangsu and Zhejiang provinces at the delta of the Yangtze River. The Song tried to hold their defensive line, but their efforts were in vain. Soon, city after city fell to the invading Jin troops. Meanwhile, Gaozong was on the run. Wuzhu crossed the Yangtze River in an attempt to capture Gaozong in late autumn of 1129. In early 1130, Han Shizong gave the command to burn the military installations at Zhenjiang, the city under his command. He then withdrew with his warships. In an attempt to avoid capture, the Song emperor also fled with his court to the open sea. Wuzhu wanted to follow, but Song naval vessels blocked his way. Realizing that reaching Gaozong would be almost impossible, Wuzhu called an



This illustration from the *Wujing Zongyao* shows a reconnaissance ship—a vessel whose mission is to check out enemy positions, strength, and movements.

end to his pursuit. But he did not leave the area quietly.

In 1130...

as the Jin headed back north, they looted, killed, and burned. The Song generals were intimidated. Still, they continued to seek a way to stop the Jin from reaching Nanjing. History books offer different accounts of the battles that followed, and storytellers have embellished the deeds of the Song leaders. According to one traditional account, on the night of the final day of the Chinese New Year celebration in 1130, Han Shizhong and his wife, Liang Hongyu, arrived in Zhenjiang with 8,000 soldiers. Their intent was to prevent the Jin, whose vessels were now loaded with looted goods, from leaving. Their plan was to block the Jin exit route by maneuvering their huge, lofty warships into a circle formation.

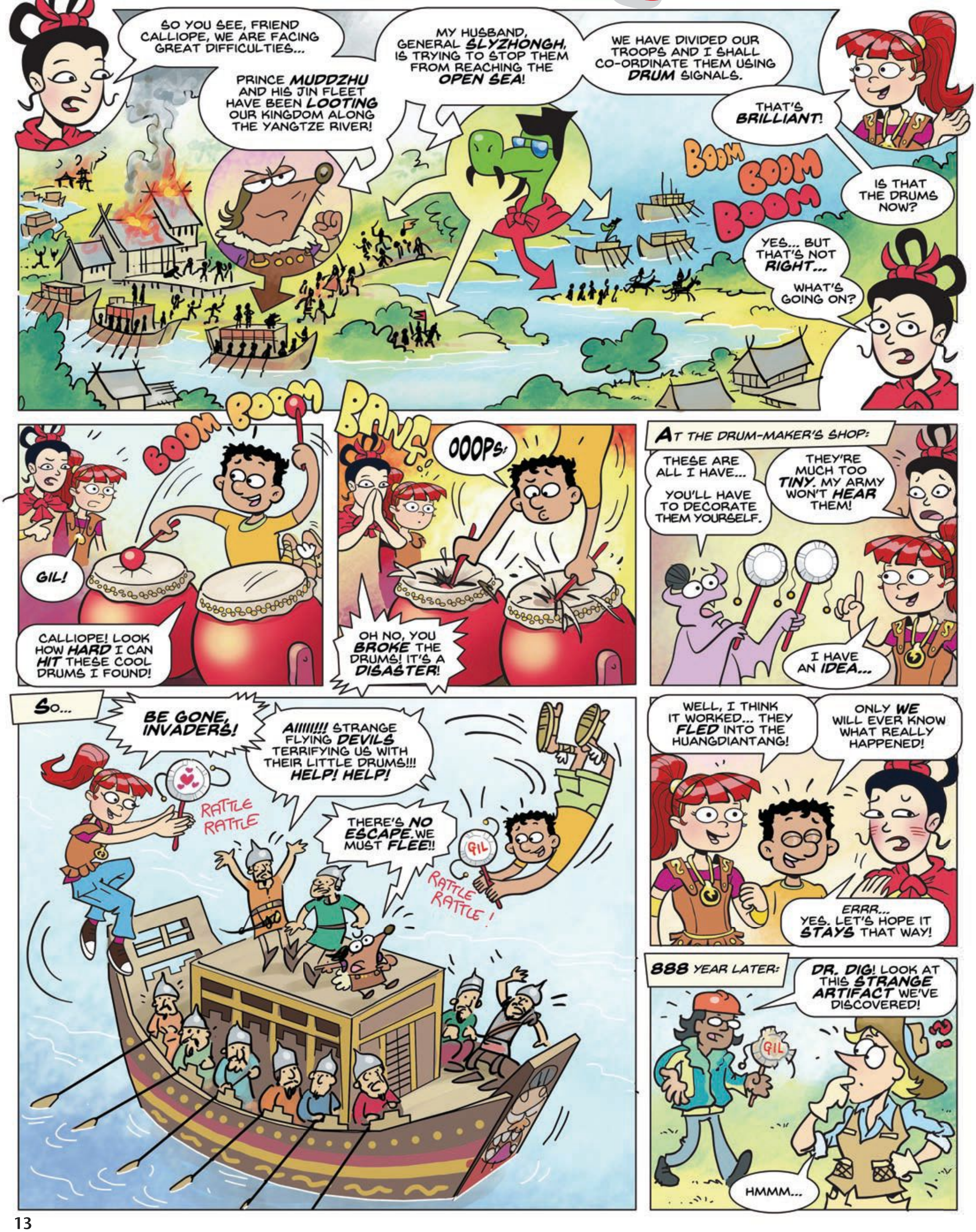
The Jin forces definitely outnumbered the Song, but they had little training in naval strategy. As the Song watched the Jin vessels shift course, it seemed to them that Wuzhu planned to take his ships to the open water beyond. Determined to stop them, Liang Hongyu crafted a plan. She convinced her husband to let her direct the movements of the Song soldiers with her drum. Her strategy was to use a coordinated attack to confront and then push the Jin back. It worked.

With no escape route open, Wuzhu tried to negotiate with Han Shizong. His efforts failed, and he was forced to shift his course westward. Once there, he was lured into the Huangdiantang, an area of water that was connected to the Yangtze River by a narrow waterway. Unable to move, the Jin fleet remained trapped there for 48 days. In the meantime, Han Shizong ordered large iron hooks made and had them attached to long ropes, manned by especially brave and skilled soldiers. Han Shizong then divided his vessels into two groups. As the Jin ships tried to break through the blockade, Han Shizong ordered the soldiers to throw the ropes. Each time they did, a Jin ship was hooked and locked in position. After many ships had been sunk, Han Shizong asked Wuzhu to return the two Song capitals and the Song territory they had taken. Wuzhu refused, offering instead a reward for suggestions that would allow his fleet to break the blockade.

The Final Battle

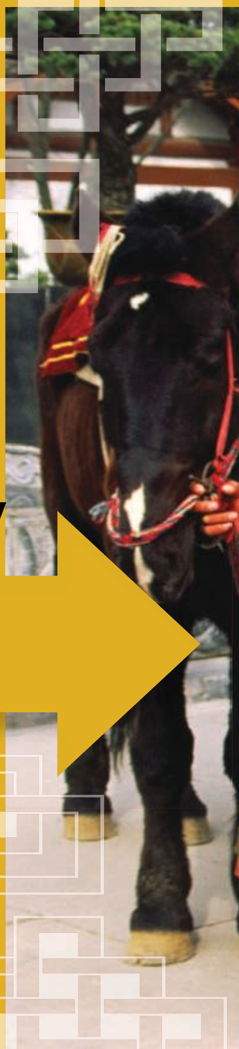
According to one version, a native of southern China told Wuzhu to fill the smaller Jin ships with mud, making them heavy and less likely to be moved by current or wind, then to ready their oars. This strategy, when used on a day with no wind, would allow them to escape the large Song warships that needed wind to move. Another person told Wuzhu to dig a canal along the old water channel of a nearby river. Wuzhu's fleet could then escape along the channel. When the two fleets finally engaged in combat again, the Jin used flaming arrows against the Song warships. Accounts say that they came down like rain, killing a great number of Han Shizong's soldiers. Han Shizong had no choice but to escape to Zhenjiang in defeat. The battle had been lost!

THE ADVENTURES OF dr. dig BY CHUCK WHELON


SO YOU SEE, FRIEND CALLIOPE, WE ARE FACING GREAT DIFFICULTIES...
PRINCE MUDDZHU AND HIS JIN FLEET HAVE BEEN LOOTING OUR KINGDOM ALONG THE YANGTZE RIVER!
MY HUSBAND, GENERAL SLYZHONGH, IS TRYING TO STOP THEM FROM REACHING THE OPEN SEA!
WE HAVE DIVIDED OUR TROOPS AND I SHALL CO-ORDINATE THEM USING DRUM SIGNALS.
THAT'S BRILLIANT!
BOOM BOOM BOOM
IS THAT THE DRUMS NOW?
YES... BUT THAT'S NOT RIGHT...
WHAT'S GOING ON?
BOOM BOOM
GIL!
CALLIOPE! LOOK HOW HARD I CAN HIT THESE COOL DRUMS I FOUND!
BANG
OOOPS!
OH NO, YOU BROKE THE DRUMS! IT'S A DISASTER!
AT THE DRUM-MAKER'S SHOP:
THESE ARE ALL I HAVE...
YOU'LL HAVE TO DECORATE THEM YOURSELF.
THEY'RE MUCH TOO TINY. MY ARMY WON'T HEAR THEM!
I HAVE AN IDEA...
SO...
BE GONE, INVADERS!
AIIIIII!!! STRANGE FLYING DEVILS TERRIFYING US WITH THEIR LITTLE DRUMS!!! HELP! HELP!
RATTLE RATTLE
THERE'S NO ESCAPE. WE MUST FLEE!!
GIL
RATTLE RATTLE!
WELL, I THINK IT WORKED... THEY FLED INTO THE HUANGDIANTANG!
ONLY WE WILL EVER KNOW WHAT REALLY HAPPENED!
ERRR... YES. LET'S HOPE IT STAYS THAT WAY!
888 YEAR LATER:
DR. DIG! LOOK AT THIS STRANGE ARTIFACT WE'VE DISCOVERED!
GIL
HMMM...

Meet the Song Army

by Maximilian Langefeld



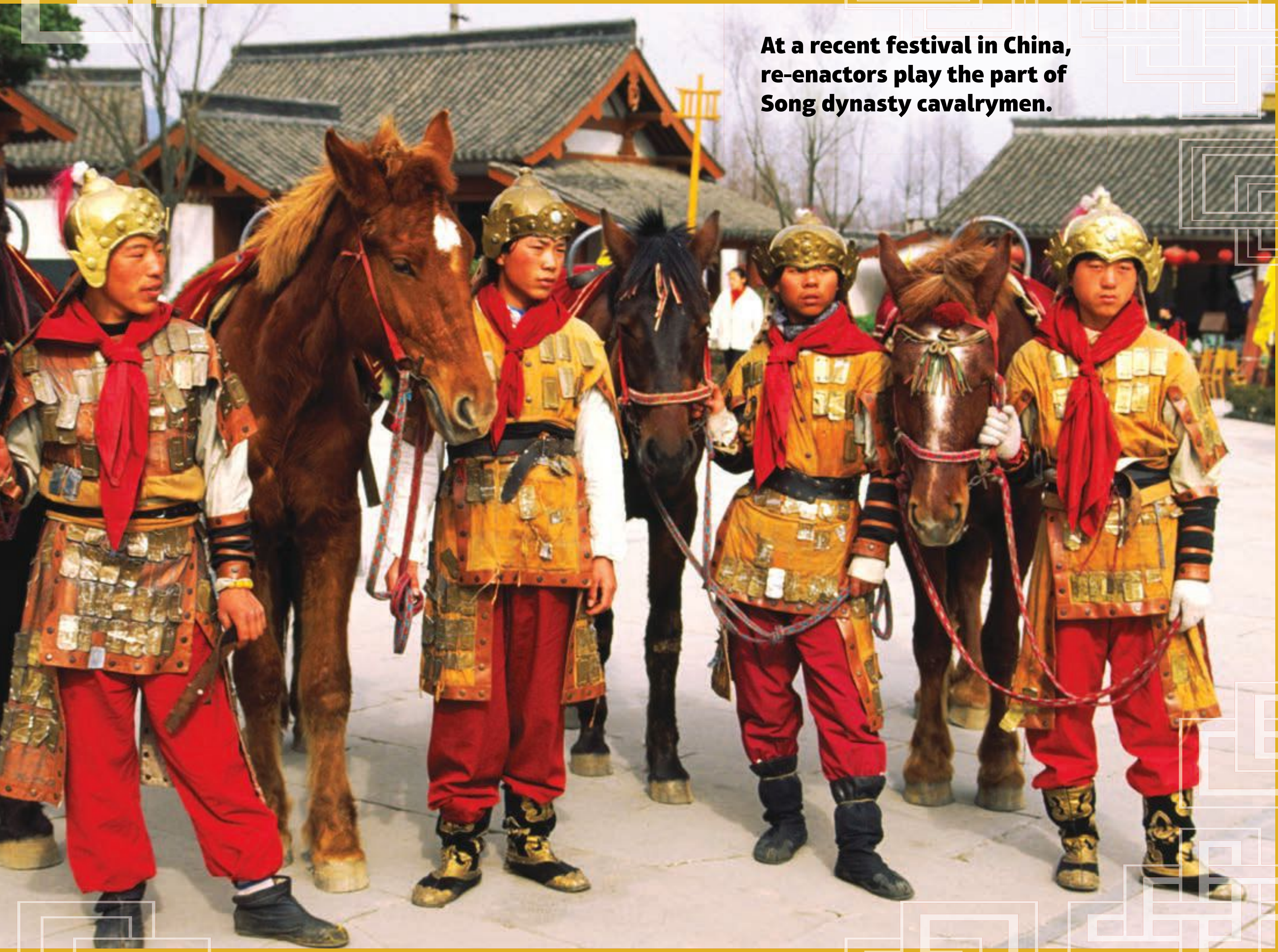
Since early times, the Chinese viewed military strength and the ability to devise effective strategies on the battlefield as key to their power, and so it was under the Song. While the Song did not fear conflict with their neighbors to the south, they did feel threatened by the three non-Chinese states to the north—the Liao, the Western Xia, and the Jin. Through the centuries, historians have viewed this possibility of invasion as both a burden and a stimulus. The fact that China faced such constant threat from the north led to the development of advanced weapons and sophisticated military tactics.

According to the Records

We know that the Chinese invented movable-type printing during the Song dynasty. So, it is not surprising that we have visual sources and numerous written records relating to the military practices of the army at that time. In addition, we have accounts detailing the achievements of Song rulers. Another key source is the *Wujing Zongyao* (“*Complete Essentials for the Military Classics*”), which is believed to have been compiled around 1040 C.E. It includes detailed descriptions and illustrations of weapons, instructions for the maintenance of military equipment, and the first written formula for gunpowder. (See images of warships from the *Wujing Zongyao* on pages 10–12.)

The Weapons

Which weapon a Song soldier would use depended on his rank and area of competence.



At a recent festival in China, re-enactors play the part of Song dynasty cavalrymen.

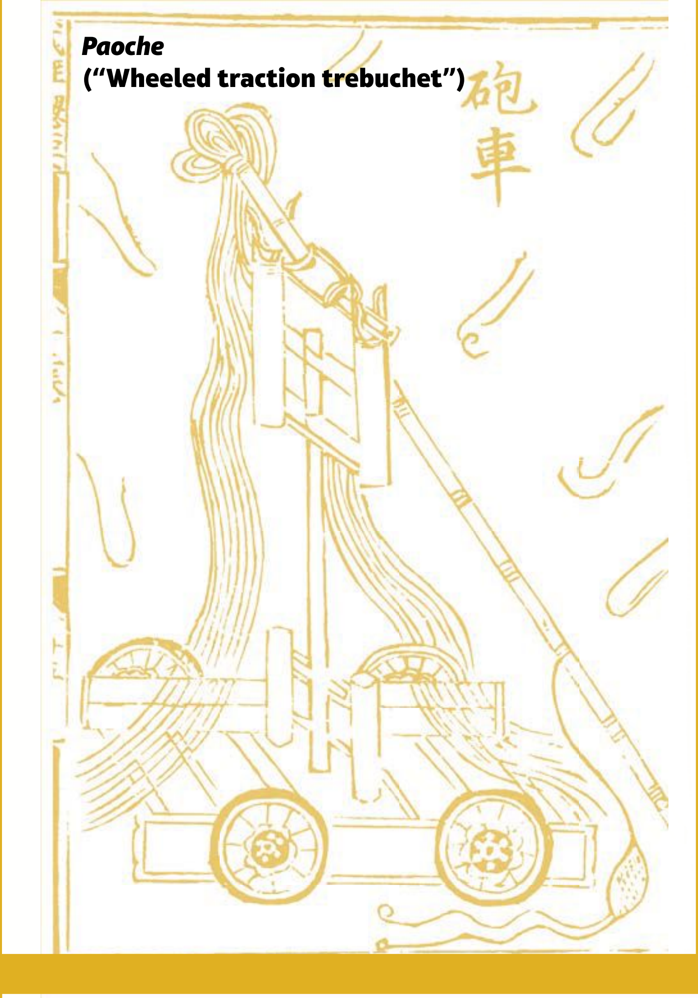
For example, a crossbow man would be equipped differently from someone assigned to the infantry, the cavalry, or the navy. The most widely used weapons were crossbows and catapults. Following the invention of gunpowder, the Song army was able to wield powerful firearms and develop early types of cannons, bombs, and even land mines. In addition, Song soldiers used spears or clubs for close combat. They were also highly skilled in using siegecraft.

In the *Complete Essentials for the Military Classics*, we find illustrations of weapons that reflect their advanced military and technological skills. Among these are wolf-teeth cudgels (*langyabang*), clawed-spears (*zhuaqiang*), **seven-component trebuchets** (*qishaopao*), and crossbows that have three bows and are mounted on a wooden frame (*sangongnu*).

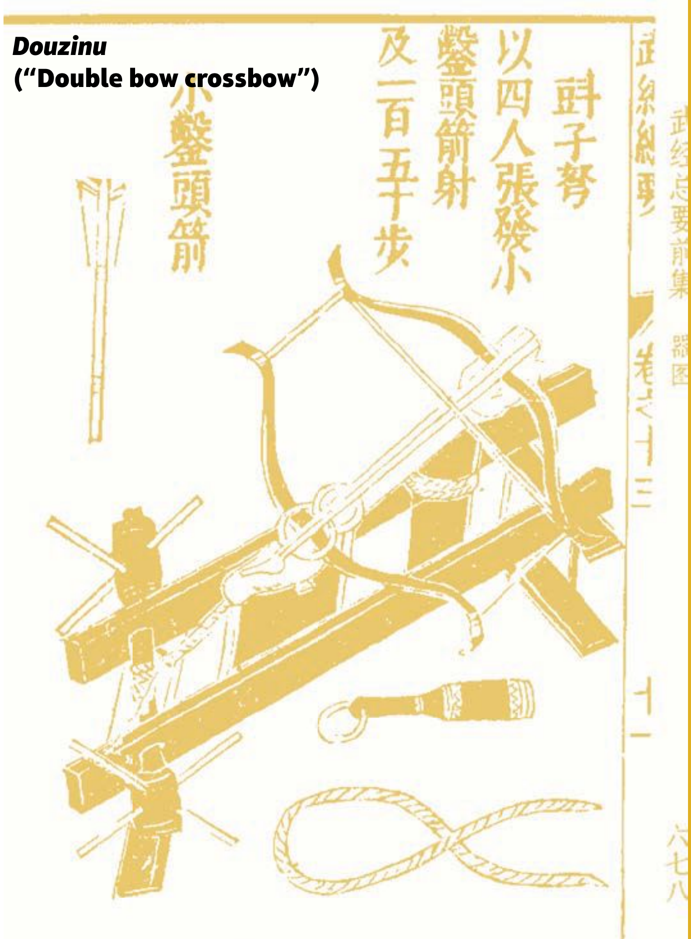
The Clothes

As with the weapons, the type of clothes and armor a Song warrior wore depended on the military unit to which he belonged—infantry, artillery, or cavalry—and the particular mission he had (see present-day re-enactors of Song dynasty cavalrymen above).

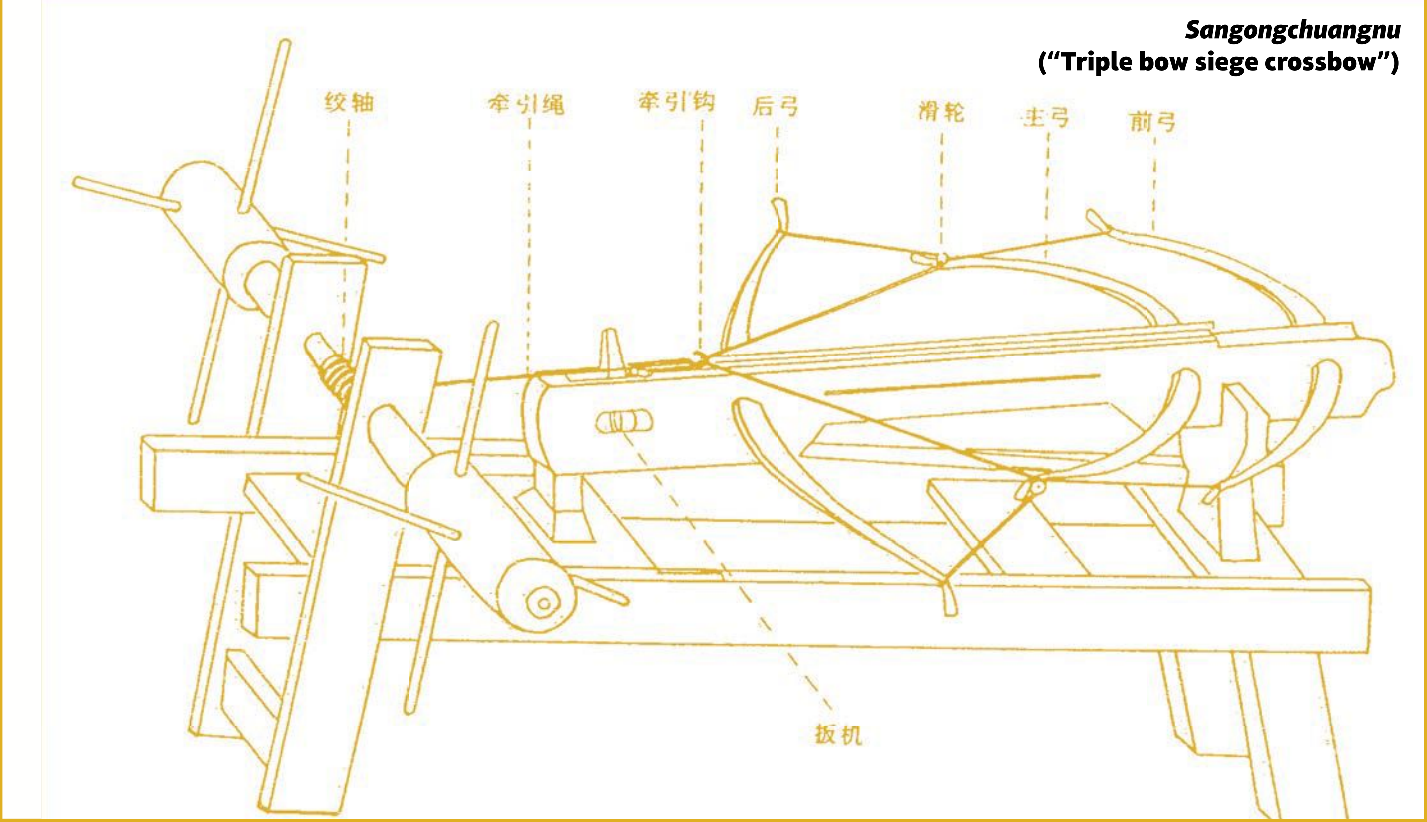
Seven-component trebuchets belong to the type of catapult that has a swinging arm, which enables the attacker to throw a projectile, perhaps a stone, at the enemy.



Paoche
("Wheeled traction trebuchet")


㪷子弩
以四人張發小
鑿頭箭射
及一百五十步
小鑿頭箭
武經總要前集

Douzinu
("Double bow crossbow")


绞轴
牵引绳
牵引钩
后弓
滑轮
主弓
前弓
扳机

Sangongchuangnu
("Triple bow siege crossbow")

These three illustrations are taken from the *Wujing Zongyao* (*"Complete Essentials for the Military Classics"*).

A basic outfit would include **vambrace**s to protect the upper body; **greaves** for the legs; boots for the feet; and a helmet—often decorated with wings on both sides—for the head. Since armor needed to protect but not limit a soldier's ability to move, it usually consisted of many smaller parts. For instance, it often was what is known as mountain-pattern armor. Such an outfit was made of small pieces of metal that interlocked with each other, resembling the symbol used to mean "mountain." It covered the shoulders, chest, and lower body. In addition, it had a decorated belt, along with laces and a waist cushion.

FUN FACT

Unlike his wife, General Han Shizhong was not awarded any noble ranks. Still, he showed great military dedication and made outstanding contributions to the war against the Jin. He was also an inventor, making significant improvements in the effectiveness of armor and bows and improving the training of archers and cavalrymen.

On the Field

Only a few trustworthy accounts have survived that tell of the Song's troop strength. According to these, in the 970s, the army is said to have numbered 378,000 people. Within a few decades, that number had increased to about 912,000. However, it is difficult to know if this number represents the actual number of people in the army or the number of people whom the military could call on to serve.

In time of war, the Song military preferred to have its soldiers fighting in a closed formation, thereby avoiding single combat. To achieve this, every command had to be obeyed, and no individual action was permitted. There were detailed instructions that troops followed with regard to advancing and retreating. There were also rules that dictated the distance that needed to be maintained between soldiers in a fighting formation. Thus, extensive practice was considered mandatory if victory was to be the outcome.

Since many military maneuvers failed because soldiers deserted, the Song army strove to maintain discipline and obedience by using harsh penalties and giving significant rewards. There were five classes of rewards. These included material rewards, money rewards, and promotions. There were distinctions, however, that dictated which troops could be given what. For example, the awards given palace, or imperial, troops were different from those granted to auxiliary troops.

Rank Governs Merit

During the Song dynasty, the army was considered of utmost importance and military strategy was viewed as a science. Yet, at the same time, members of the army were regarded as lower members of society. Only high-ranking military personnel were able to gain social status. The reason for this was that members of the imperial court saw successful soldiers as a potential threat to their rule.

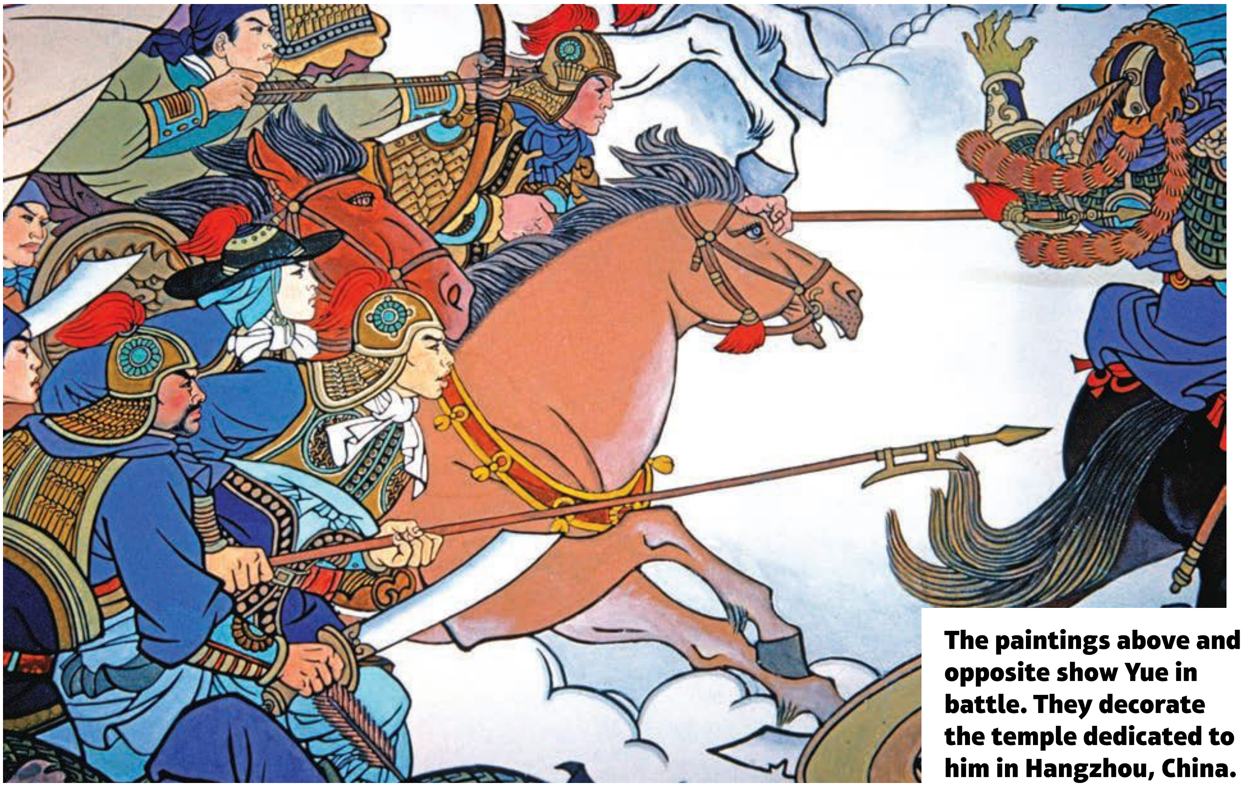
Under Emperor Taizu, the founder of the Song dynasty, the aristocratic state was transformed into a bureaucratic one, with the military dependent on the civil administration. The relative weakness of the army that this action created at the beginning of Song dynasty resulted in the strengthening of Song China and in the centralization of power. Both these factors led to a relatively stable government.

Maximilian Langefeld *is currently specializing in Contemporary Art and Art Theory of Asia at the School of Oriental and African Studies in London, United Kingdom.*

A vambrace is a piece of armor for the arm, especially the forearm.
Greaves are pieces of armor used to protect the fronts of legs.

by Patrick Wertmann

SIDING WITH A TRAITOR



The paintings above and opposite show Yue in battle. They decorate the temple dedicated to him in Hangzhou, China.

When the Jin invaded northern China in 1127, the Song were forced out of their capital, Kaifeng, and their emperor was captured. The Song general Han Shizhong had been given a 1000-man army to escort one of the crown princes to safety. Not long after they had left, they came face-to-face with the enemy. (See also pages 10–12.)

A PATRIOT

Although outnumbered 10 to 1, Han Shizhong forced the Jin to retreat. They then gradually traveled south about 500 miles to the city of Lin'an (present-day Hangzhou). There, the crown prince established the Southern Song dynasty and ruled as Emperor Gaozong (1127–1162). This marshy area that lay south of the Yangtze River and was laced with rivers, lakes, and paddy fields guaranteed them protection against the Jin. In fact, the plan had been for Lin'an to serve only as a temporary capital, but it continued in this role for 150 years.

Han Shizhong tried on many occasions to persuade Gaozong to recover the lost territory in the north, but the emperor refused to heed his advice. The Jin, meanwhile, remained a constant threat. In fact, soon after they took Kaifeng, they attempted a new invasion. The Song generals, many of them unhappy with the cowardly attitude of their emperor, decided to strike back. It is said that, on one occasion, Han Shizhong spoke with the emperor about his lack of leadership. The emperor, it was said, showed signs of understanding and promised to provide more support to the generals.

DISAGREEMENTS

Han and his fellow general Yue Fei both fought several campaigns against the Jin in an attempt to retake northern China. What they lacked in troop numbers and equipment, they made up for in determination. Against the odds, they emerged victorious in several battles. Thus, it soon happened that they arrived at the gates of the Jin capital. Gaozong finally agreed to a peace treaty with the Jin, but the terms negotiated by his chancellor, Qin Gui,

Above is a statue of Yue Fe at his temple in Hangzhou. If you had been asked to design the statue, would you have done anything differently?

were not favorable to the Song. Rather, since the Jin demanded that large sums be paid to them each year, the Song became, in effect, their subjects.

It is not surprising, therefore, that this state of affairs met strong opposition at the court, especially from Yue Fei. The night before Gaozong planned to enter the Jin capital, corrupt government officials advised him to recall Yue Fei to Kaifeng. They did so because they feared that losing the capital might cause the Jin to release the previous emperor. They believed that, once free, Yue Fei might seek to reclaim his power and, in doing so, threaten theirs. Gaozong followed the advice.

JAILED!

At first, Yue Fei resisted, but when he was told that his family and the families of his soldiers would be killed if they disobeyed, he realized his only choice was to submit. It is said that the general burst into tears and wailed, "Thirty years of effort is now wasted." Upon his return to the capital, he was relieved of his duties and imprisoned. Even after having Yue Fei tortured for many days, Qin Gui could not get Yue to admit to treason. In the end, the chancellor arranged for him to be executed on false charges.

Han Shizhong was devastated when he heard the news. When he asked what crime his friend had committed, Qin Gui replied, "Though it is not sure whether there is something that he did to betray the dynasty, maybe there is." Han was so outraged that he threw his helmet and sword at Qin. He then attacked the emperor and the chancellor, saying, "They brought their nations into ruins, and there will no longer be any more able generals that will fight for the Song." Aware now of how corrupt the imperial court was, Han instantly resigned. His reaction is very interesting, as it contradicts the modern principle of *in dubio pro reo* (Latin for "when in doubt, for the accused"). This means that a suspect may not be convicted by a court as long as doubt about his guilt remains.

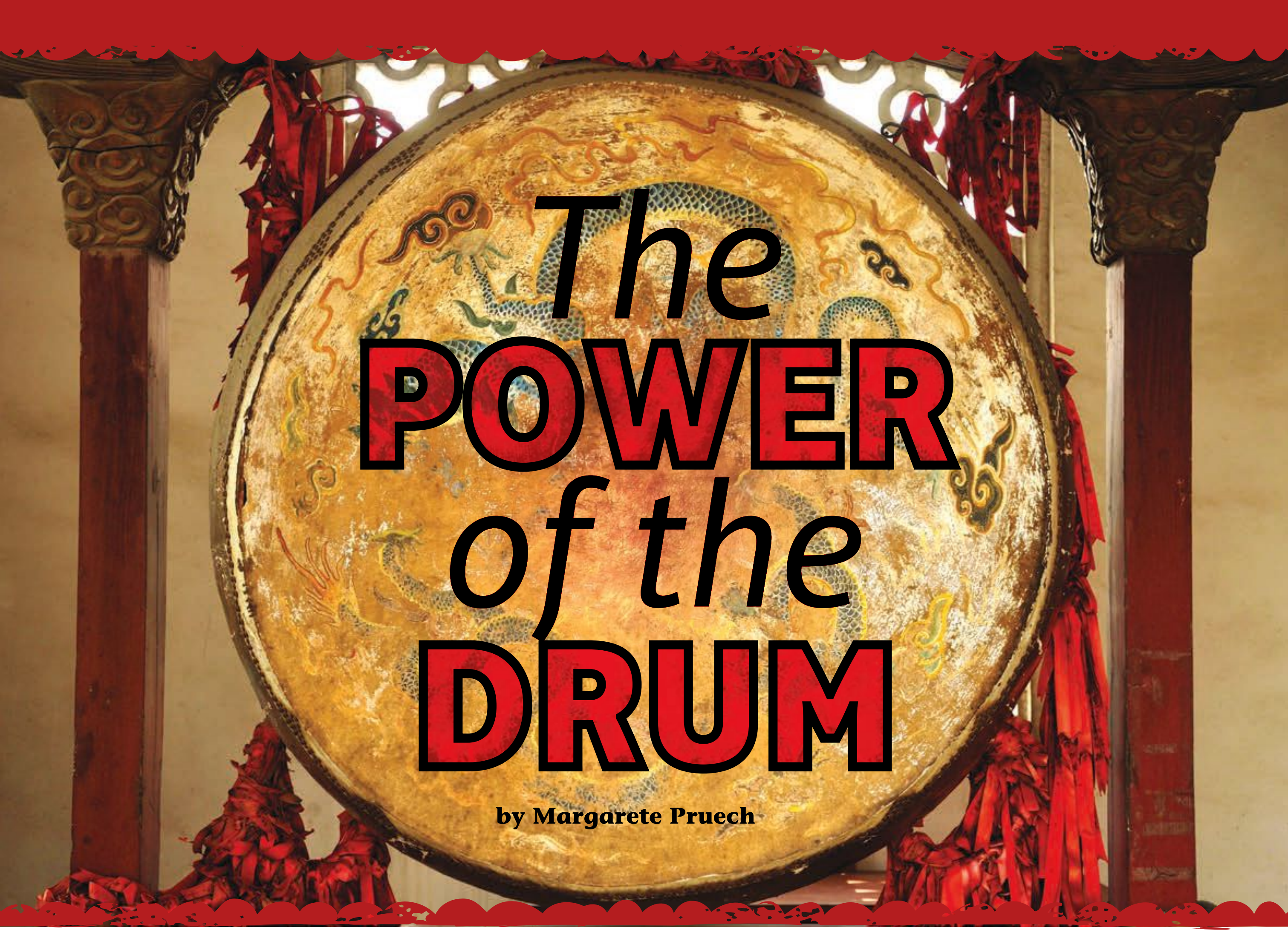
Today, this statue of Qin Gui, along with a statue of his wife in the same position, kneel before the tomb of Yue Fei.

PARDONED!

Qin wanted to have Han executed along with Yue, but because Han had saved the emperor from the Jin, he was allowed to live. Together with his wife, Liang Hongyu, he moved to the countryside, where they lived until they died.

As for Yue Fei, 20 years after his execution, he was rehabilitated and then celebrated as a national hero. Qin Gui, however, is regarded as one of the greatest traitors in Chinese history. Today, if you visit West Lake in Hangzhou, you will see a temple built in honor of Yue Fei. Inside stands a statue, showing him in full military armor. Reports tell of people claiming to have seen Han Shizhong riding a donkey along the banks of the lake, regardless of the weather conditions. As he does, so the people say, he sprinkles wine on his friend Yue Fei's grave and speaks softly to him.

For the Chinese, this story serves to tell of loyalty, treason, and honorable generals who dedicate their lives and services to a cowardly emperor who is misguided by a selfish chancellor acting in his very own interest, no matter the consequences.



The POWER of the DRUM

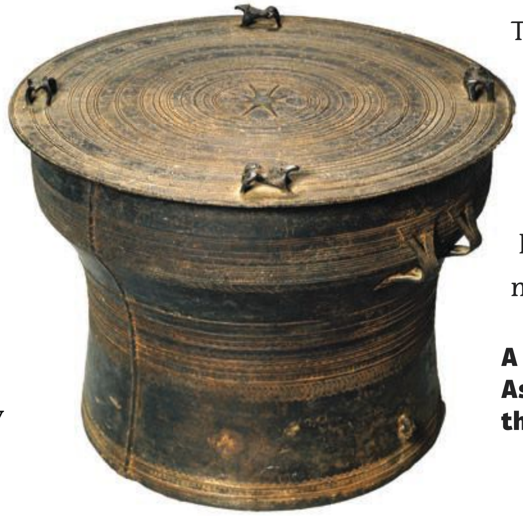
by Margarete Pruech

> ***In this month, orders are given to the music masters to put in repair the hand drums, smaller drums, and large drums; to adjust the lutes, large and small, the double flutes, and the panpipes ... [After that] comes the great summer sacrifice to God for rain, when all the instruments of music are used.***
>
> —*Classic of the Rites*, fifth to first century B.C.E. (part of the Confucian Classics)

This centuries-old passage clearly reveals the high regard the Chinese had for drums (an ancient, well-used one above). Drums—both small and large—were the most important instruments in an orchestra when it came to rhythm. For this reason, they were the first in line when the imperial instruments went for their yearly checkup. Using these percussion instruments, performers could regulate time and tempo as required by each musical piece that was played. So, once all the instruments had been tuned, the entire orchestra played for the great summer sacrifice. Can you imagine the sound?

Little Change

The use of drums dates back thousands of years. Their construction, traditionally, has been simple: a hide (that is, an animal skin) stretched over a hollow vessel that often was made of ceramic or wood.

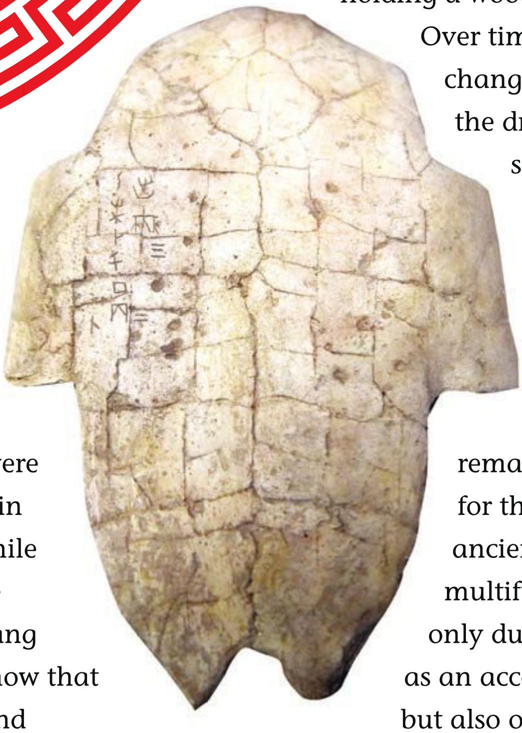


A bronze drum from Southeast Asia that dates to between the third and first centuries B.C.E.

FUN FACT

Oracle bones usually were made from the shoulder blades of oxen. Sometimes, the shells of tortoises were used. Ancient priests would take one, carve into it the Chinese characters representing the question an emperor asked, and then put it in fire. The heat would cause small cracks in the "bones," and a priest believed to be trained in reading the cracks would then claim to interpret them to answer the question and to foretell future events.

Finds in tombs that date to Neolithic ages (4000 to 2000 B.C.E.) tell us that clay drums were in fashion at the time. Excavations in China have uncovered lightweight drums that were made of clay and had an animal skin stretched across the hollow area. While the skin had long since decayed, the drum body had survived. By the Shang Dynasty, around 1400 B.C.E., finds show that the Chinese were also using wood and bronze (see example bottom of page 21) for drums. In fact, studies show that about 50 percent of the Chinese instruments at this time were percussion instruments. The written character for "drum" was first recorded on what are known as oracle bones (see "Fun Fact" at left and image below). The character shows a hand holding a wooden stick beating a drum. Over time, the character changed, but still today it has the drum on the left and the stick on the right.



The lines a fire made in this oracle bone are still faintly visible. Look closely!

Many Uses

Drums are the world's oldest musical instruments, and their basic design has remained virtually unchanged for thousands of years. In ancient China, the drum was multifunctional. It was used not only during religious rituals and as an accompaniment to dancing, but also on the battlefield—as we know from the story of Liang Hongyu (see pages 10–12). Drums were also struck to send alarms and to tell time. The sounds were produced by striking the skins with sticks made of bamboo or wood. The nature of the sound—whether higher or deeper—depended on the type of hide and the shape of the body.

Today, there are still many types of drums, and they continue to be used in a great variety of ways. The best known are the *da gu* and the *tai gu*. Each of these has a unique tone and a characteristically strong and expressive sound. The *yaogu* is smaller and has a shape that resembles a canister. While performing, a dancer usually hangs the *yaogu* on his or her waistband and hits it with drumsticks, one in each hand (see photo at left).

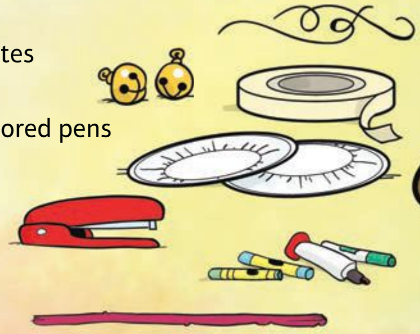
by Margarete Pruech | illustrated by Chuck Whelon

Your Own Bolanggu

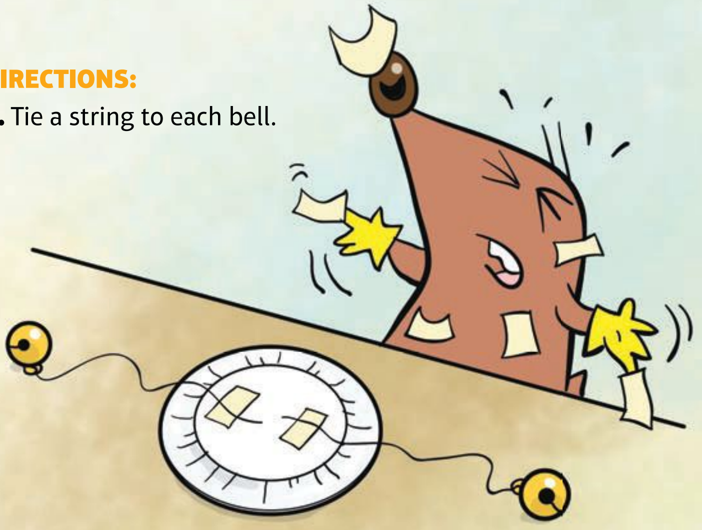
Perhaps you have heard of the smallest Chinese drum. It is the so–called rattle drum, known as the *bolanggu* (波浪鼓) in Chinese. Here's how to make your own:

YOU NEED:

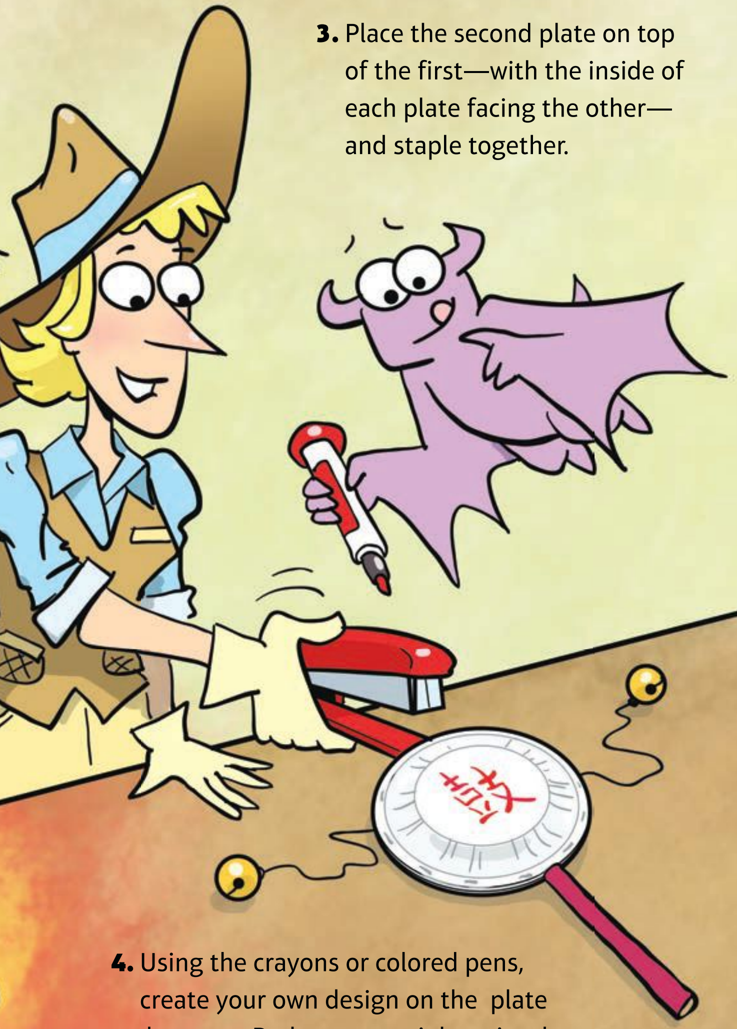
- two strings, about 6" each
- two small bells
- masking tape
- two paper plates
- stapler
- crayons or colored pens
- one stick



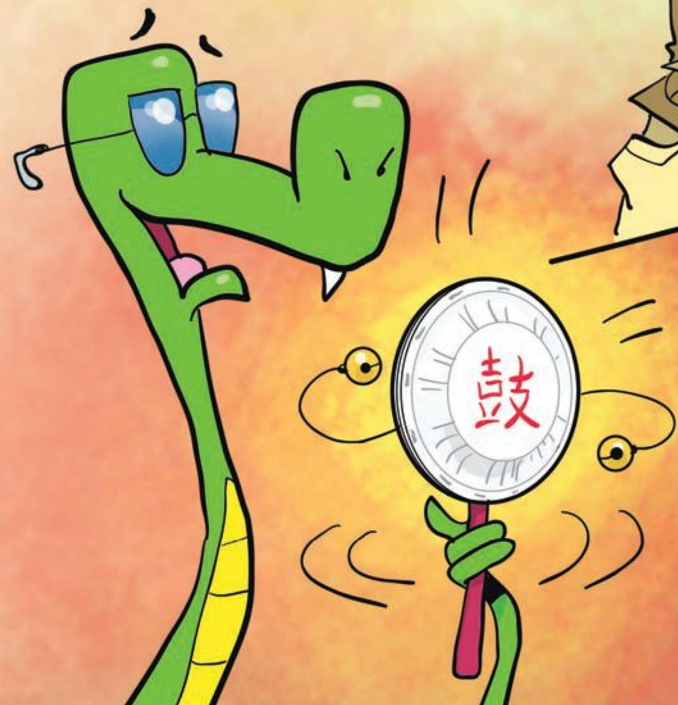
DIRECTIONS:



1. Tie a string to each bell.
2. Tape the ends of the strings to the inside of one paper plate.
3. Place the second plate on top of the first—with the inside of each plate facing the other—and staple together.



4. Using the crayons or colored pens, create your own design on the plate bottoms. Perhaps you might write the Chinese character for "drum" (see on the plate above, and also at left)!



Happy drumming!

TALES IT IS!

a medieval Chinese tale

100,000 Arrows

by Sarah Novak

Chinese general Yue Fei (see pages 19–20) was inspired by the military heroes of Chinese history. He even asked scholars who knew the lore of China's past to visit his army camp and tell stories about famous warriors, especially from the long-ago Three Kingdoms era. In the 14th century, some of these tales were retold in a Chinese novel, Romance of the Three Kingdoms. *Here is one of them.*

The general's command was simple—but impossible. "Get me 100,000 arrows in 10 days," General Zhou Yu ordered Zhuge Liang. "We need them for the next battle. The enemy leader Cao Cao will attack soon from across the river."

Zhuge Liang was a scholar and a soldier. He knew making even one good arrow took much time and skill. But he answered, "We need the arrows sooner. I promise to have them in three days."

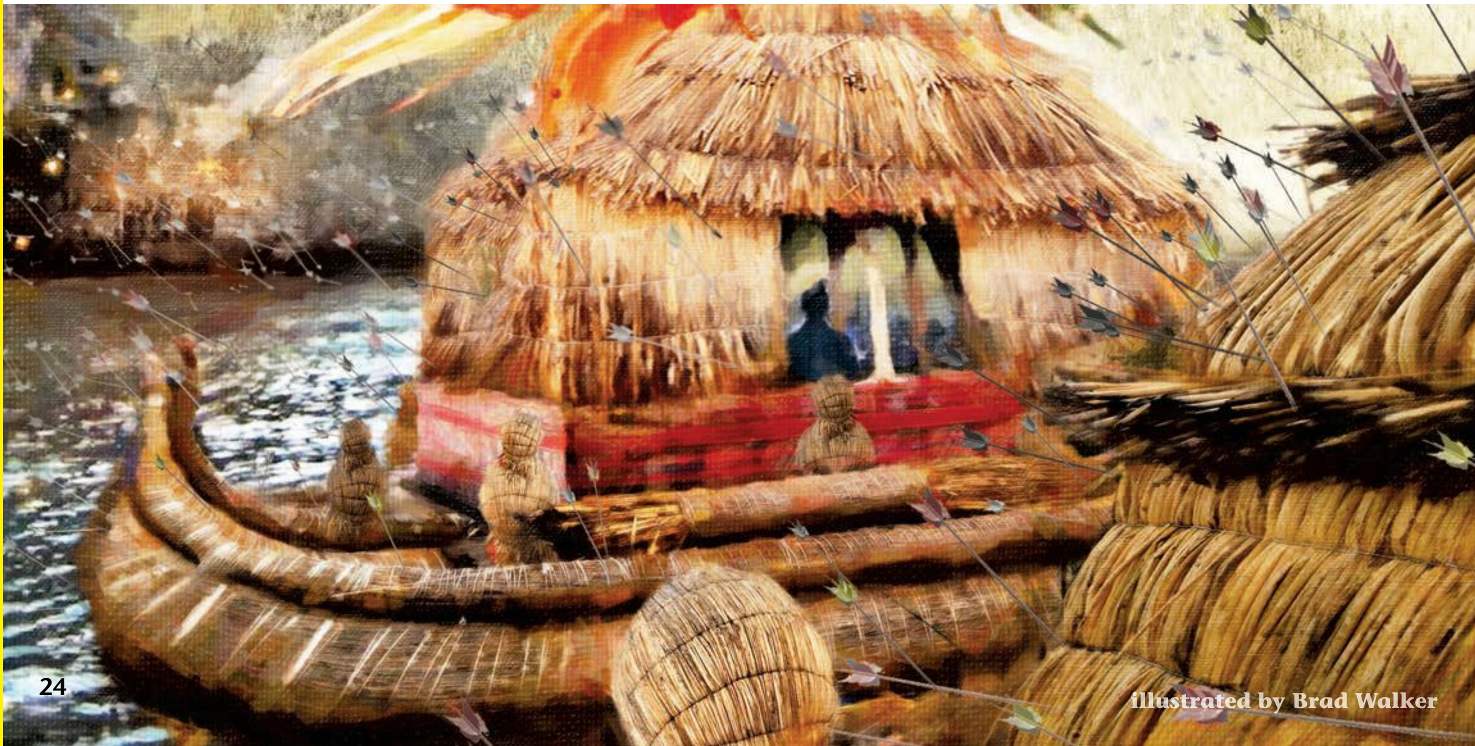
"I accept your promise," General Yu responded. "But if you fail to keep your word, your punishment is death." And that, thought Zhuge Liang, is what you really want.

Three days later, Liang collected a fleet of 20 large boats. He had the sides of the boats covered with bundles of straw. Life-size straw figures were also set in the boats.

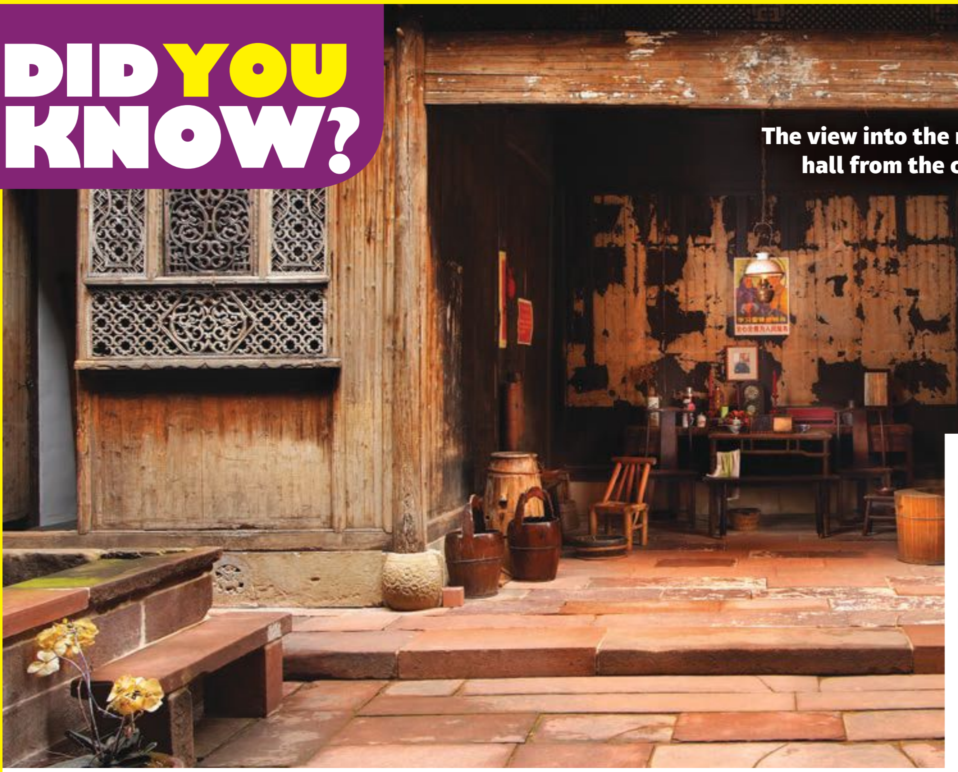
That night, amid a thick fog, the boats set off across the river toward the enemy camp. The soldiers in the boats beat their war drums. They blew their battle trumpets. They shouted commands as if to hundreds of warriors.

Cao Cao's army couldn't see the boats. They thought a huge fleet was attacking. They were afraid to meet them on the river. Instead, archers aimed at the boats from the safety of the riverbank. Thousands of their arrows stuck in the straw-covered boats and the straw figures. Liang's boats then headed back across the river.

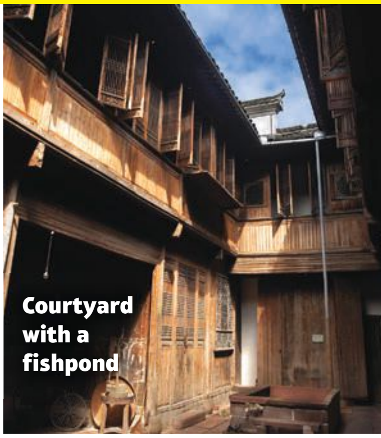
As the sun rose and the fog lifted, General Yu saw the 20 boats return. Each boat bristled with arrows. His scheme to get rid of Zhuge Liang had failed. But at least he now had 100,000 arrows!



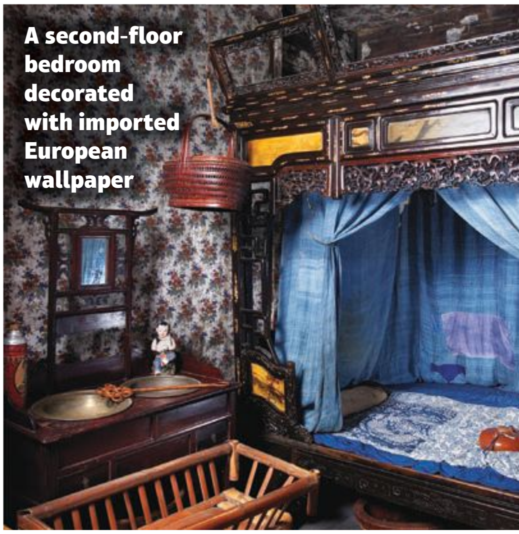
illustrated by Brad Walker



The view into the reception hall from the courtyard



Courtyard with a fishpond



A second-floor bedroom decorated with imported European wallpaper

Plentiful Shelter

by Sarah Novak

Armor, paintings, dishes, dinosaur skeletons, and more—the awesome artifacts we see in museums help us understand our world and our history.

But have you seen an entire house at a museum? The Peabody Essex Museum (PEM), in Salem, Massachusetts, contains a real Chinese house. The house is made of stone and wood. It was brought to the United States from the village of Huang Cun in southeastern China in 2003. The house was about 200 years old. The same family had lived in it for eight generations.

However, by the 1980s, all family members had moved away. The house probably would have been torn down and its beautiful decorations sold. Instead, the family, the Chinese government, and the PEM decided to work together. The three agreed to save the building for a special exhibit in the United States.

Chinese carpenters and stonemasons carefully dismantled the house. It ended up as almost 3,000 separate pieces. The pieces were shipped in crates to Massachusetts. There, the same Chinese craftsmen partly rebuilt the house in a huge warehouse. They put it back together like a 3-D puzzle.

The craftsmen brought traditional-style tools the original builders would have used. They used these tools to repair damaged woodwork and to rebuild the structure. The house was then moved to the museum. Now it is complete with furniture, family photos, and even laundry hanging on a clothesline.

The house has spaces for eating, sleeping, working, and storage. Most American houses have those. But the Chinese house also has two fishponds in an inner courtyard and large carved wooden screens at the entrances to the bedrooms.

Did you know? Many Chinese houses have names. This house is called Yin Yu Tang. That means "Hall of Plentiful Shelter." Today, Yin Yu Tang shelters a Chinese family's history. It invites visitors to sample their way of life.

Sarah Novak *is a writer who specializes in historical byways and curiosities.*

Women of the Song Dynasty

During the Song dynasty, most of the clothes worn by the common people were made from plant fibers, such as hemp. For members of the court and the upper classes, the most prized material—and the most costly—was silk.

A section of hemp

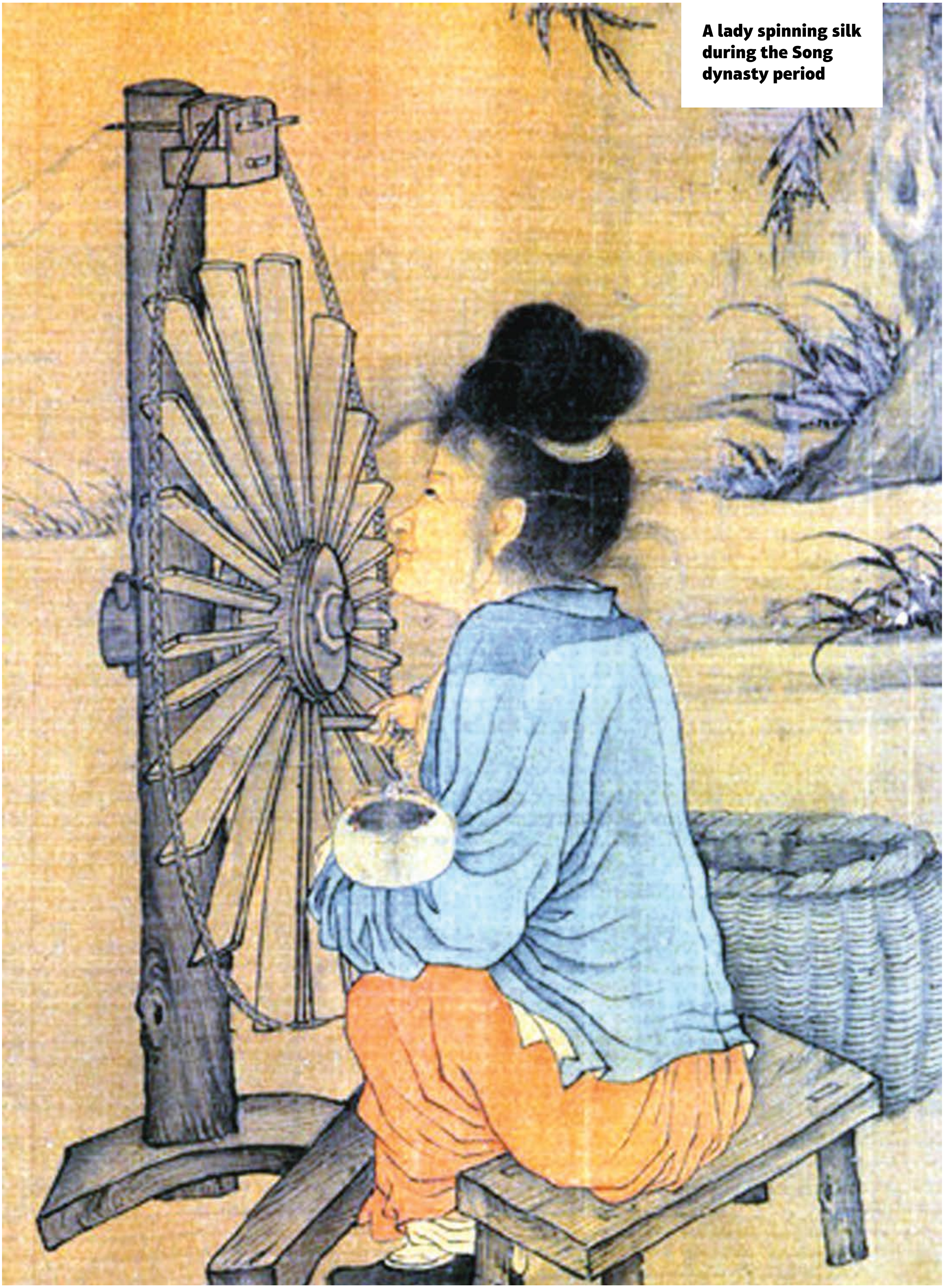
Silk cloth

Women's Work

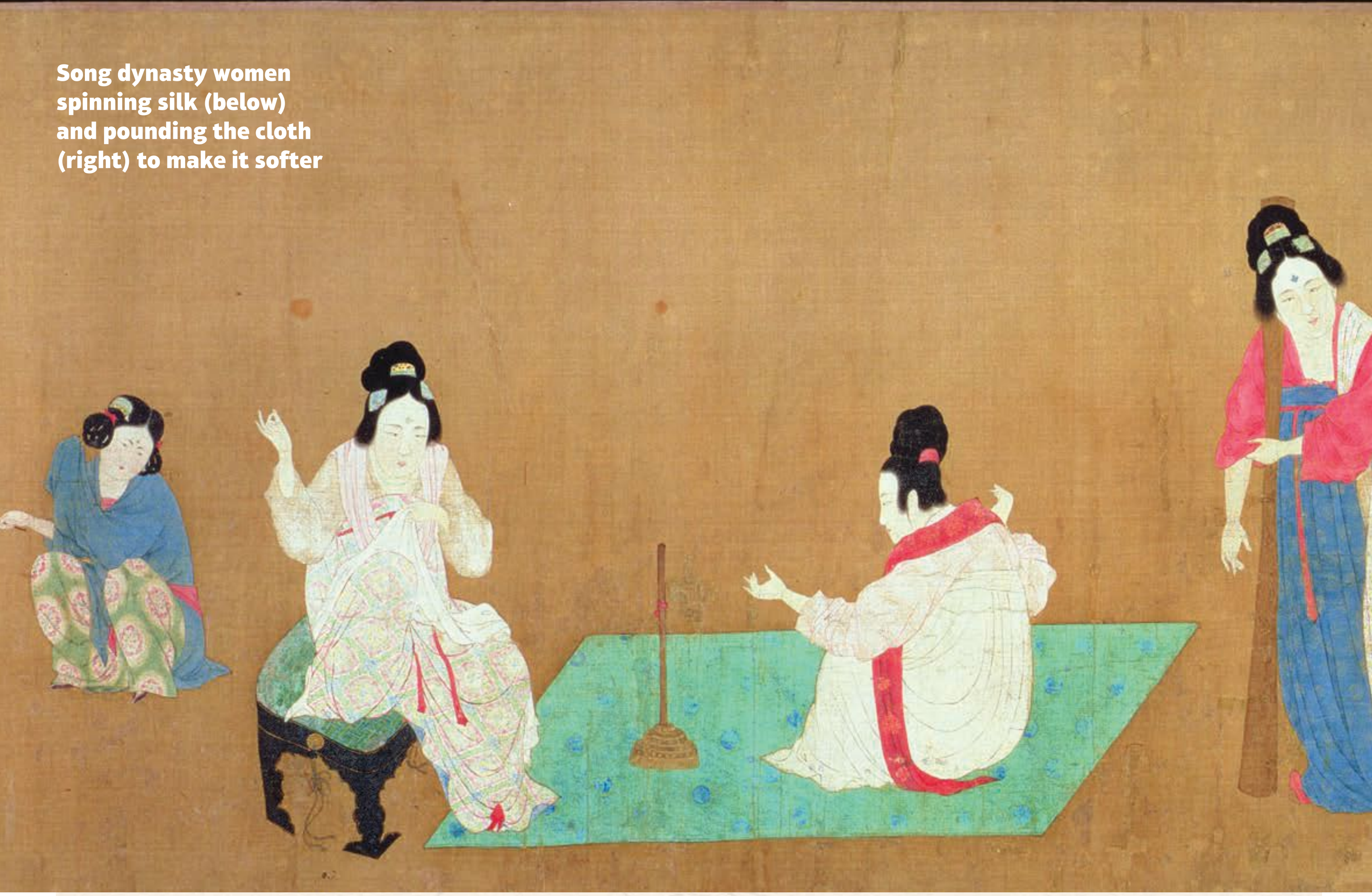
The making of silk was left almost completely to women. They raised and fed the silkworms, unraveled the cocoons, and, as the woman in the image opposite shows, reeled and spun the silk thread. In time, court ladies became involved in the process of silk manufacturing, preparing the finest threads for beautifully crafted weaving projects.

Silk was a fabric highly valued by the court, and the flowing, soft cloth was used for fine robes and delicate dresses. During the Song period, a popular theme among painters was the work and skill involved in fashioning silk. In fact, the Song dynasty emperor Huizong was a very gifted painter, who loved to depict scenes of the court ladies preparing the newly woven silk.

In addition to spinning, weaving, and sewing, Song women were also active in caring for their children and preparing meals. Thus, most of their time was spent indoors. Women of higher rank did enjoy leisure and free time activities, such as playing musical instruments, dancing, and wearing fancy attire.



A lady spinning silk during the Song dynasty period



Song dynasty women spinning silk (below) and pounding the cloth (right) to make it softer

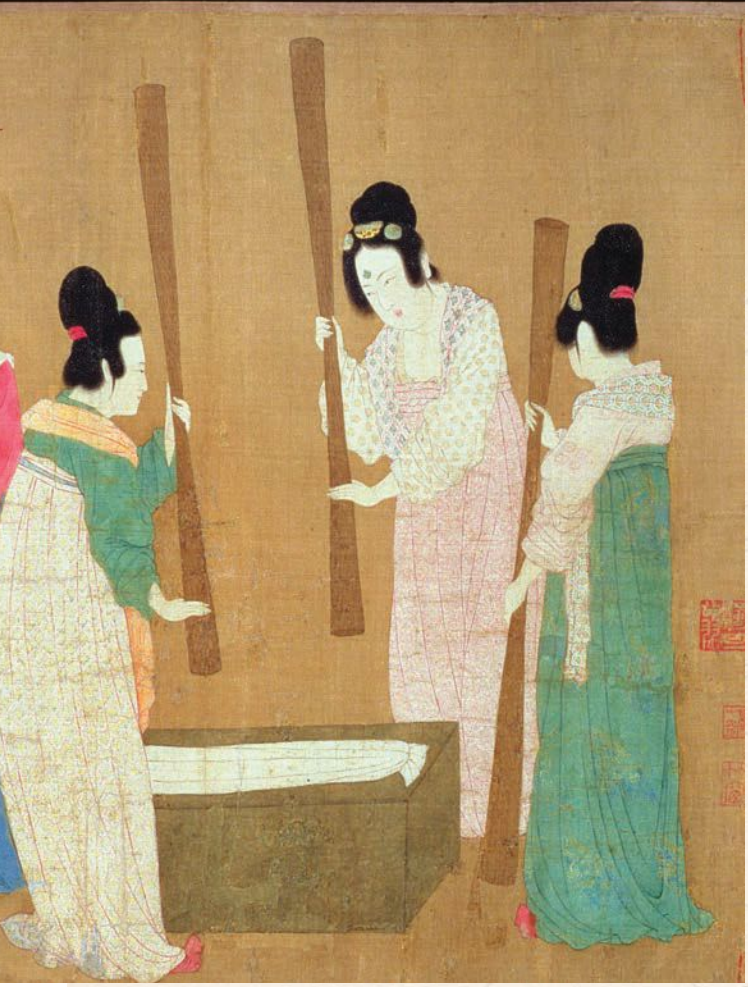
Advances Herald Change

At the time of the Song dynasty, China was one of the world's most advanced civilizations. Many of the inventions made by the Chinese during this period led to a change in lifestyles for people around the country. One such invention was printing, as it allowed for the spread of books and information. Porcelain, which became part of traditional tea ceremonies, was another. A third led to increased silk production. This led to greater quantities of the cloth being available for export, bringing more trade money into the country. Improvements in rice cultivation brought additional money to local farmers. So, with industry and commerce booming, cities began expanding at a rapid rate. Society, too,—especially the role women played in it—began to change.

We know from historical texts and paintings that, in addition to silk production and daily household activities, women were engaged in the production of tea and the growing of rice. Women in the lower and middle classes were also allowed to manage small taverns and restaurants and to market the products they made. Women could also become nurses, Buddhist nuns, and readers of Buddhist texts. Girls in the Song dynasty were allowed to learn to read, mostly texts related to Buddhism and the Confucian classics. Moreover, it was common for these women to teach their children to read and write.

Poems That Tell Tales

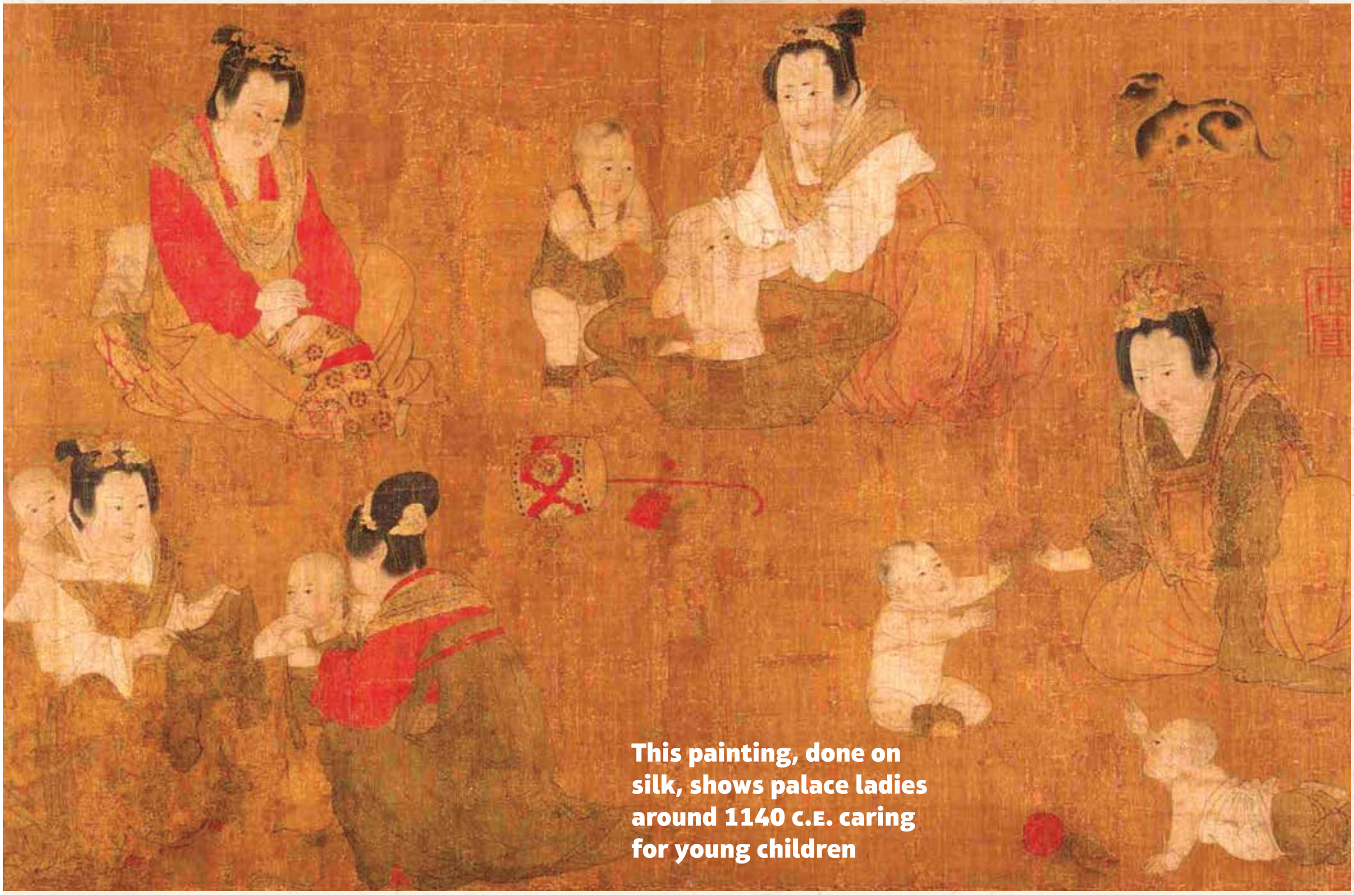
Records tell of a Song dynasty woman named Li Qingshao who gained great merit as a poet and an art collector. Born in 1084 C.E., she belonged to a family of well-known scholars and officials. As a young girl, she lived a protected life and loved to write poems with her father's friends. At the age of 18, she married Zhao Mingcheng and, with him, built up a collection of fine artworks. However, the political situation and the threat of a Jin invasion



(see pages 7–9) forced them to leave their homeland. Her poems (about 1,000 have survived) offer us a vivid picture of her feelings in difficult times, as can be seen in this example:

Leaving the old home
... I recall happy days in the past
When fine carriages in streams
And horses like writhing dragons
were at the gate and guests in
perfumed robes

Sipped tea brewed over a living fire.
Unafraid of sudden storms,
We had a wonderful life
While we admired falling blossoms.
Now our moods are changed,
Will they ever return-
The good old days?



This painting, done on silk, shows palace ladies around 1140 C.E. caring for young children

China's Women

Lady Fu Hao

Warriors

by Patrick Wertmann

Records tell of hundreds of wars and uprisings during China's more than 5,000-year-long history. Typically, however, the focus is on the male warriors when it comes to military campaigns and legendary battles. Yet, if we look more closely at the records, we realize that women have also fought on the battlefield since at least the Shang dynasty (c. 1600–1046 B.C.E.). Let's look at four ancient female warriors whose heroic actions, unwavering courage, and superhuman strength have made them legendary.

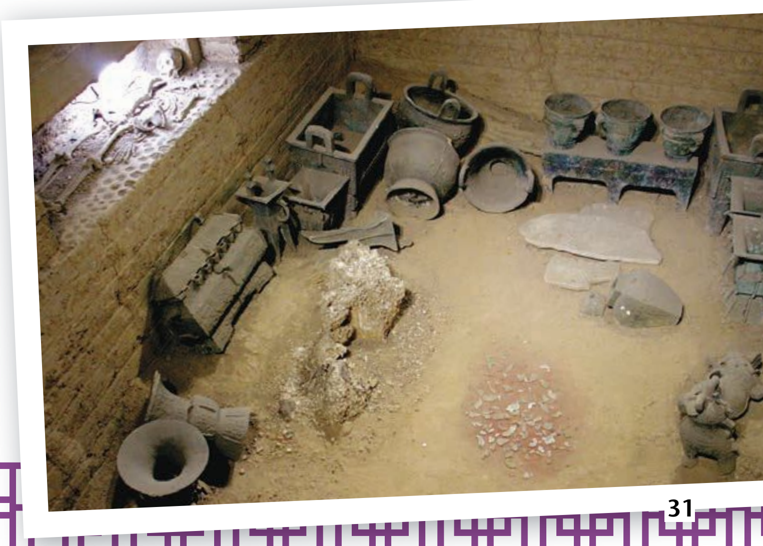
Lady Fu Hao

In 1976, archaeologists made a sensational discovery at the site of the ancient Shang dynasty capital city of Yin (present-day Anyang in Henan province). What they found was the untouched tomb of Lady Fu Hao.

Fu Hao was one of the 60 wives of Wu Ding, the 22nd king of the Shang dynasty, who ruled from 1250 to 1192 B.C.E. We know Fu Hao's name from inscriptions on oracle bones (see page 22) and bronze vessels placed inside her grave. The markings on the bones also tell us that Fu Hao was the most powerful military general of her time, leading 13,000 soldiers against foreign invaders.

Apart from the remains of 16 human sacrifices (most likely prisoners of war and subordinates killed to accompany her to the next world), the archaeologists identified 2,000 burial objects. Many of these were weapons. Finding such artifacts in the tomb of a woman is very unusual, but they clearly illustrate her high military standing.

When Fu Hao died in 1200 B.C.E., she was honored with a tomb and an ancestral shrine (above) in the royal cemetery. If you take a trip to Anyang today, visit the site for an idea of what the archaeologists discovered (photo below) more than 40 years ago.



Fu Hao's tomb: Her remains are in the niche at left top. Among the other finds were human skeletal remains around the perimeter.

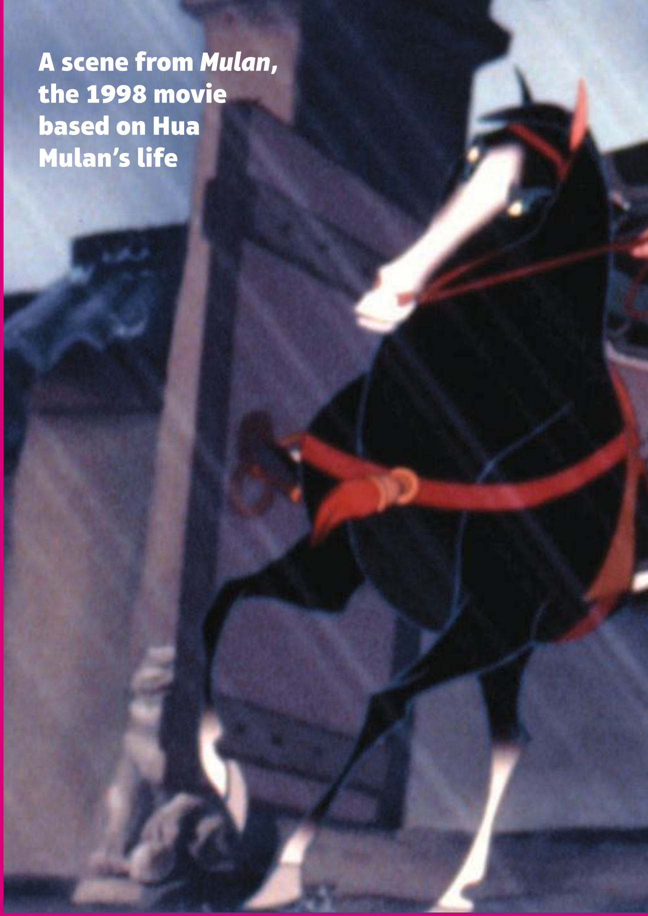
Princess Pingyang

Almost 1,800 years after Fu Hao's death, China saw the birth of another female heroine—Pingyang, the third daughter of Li Yuan. After the Sui dynasty fell in 618 C.E., China was in turmoil. Li Yuan, a provincial governor at the time, decided to act. His plan was to overthrow the Sui. While he was on his way to the capital, officials heard of his plot and ordered his arrest and that of his entire family. All went as planned, except that Pingyang escaped.

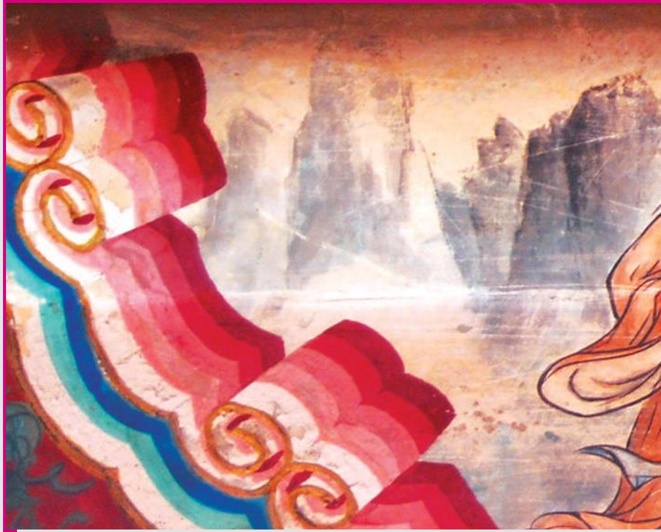
Pingyang then sold her land and distributed her wealth among the people, who thanked her with their loyalty. But Pingyang did not remain idle. Rather, she gathered an army of around 70,000 men. It soon became known as the "Army of the Lady." Then, in a series of battles, she took control of the capital and forced the Sui emperor to yield the throne to her father. Li Yuan became Emperor Gaozu, founder of the Tang dynasty. Thus, his daughter, now Princess Pingyang, played a major role in her father's success and in crushing the Sui forces.

When Pingyang died in 623, Gaozu ordered a grand military funeral that included a band, despite strong objections from the Ministry of Rites. Gaozu justified his decision by saying, "The Princess beat the drums and rose in righteous rebellion to help me establish a dynasty. How can she be treated as an ordinary woman?" According to the records, this is the only time in Chinese history that a woman has been granted a military funeral.

Princess Pingyang—check out her hair done in what is known as the "clamshell bun" style.



A scene from *Mulan*, the 1998 movie based on Hua Mulan's life



Mu Guiying

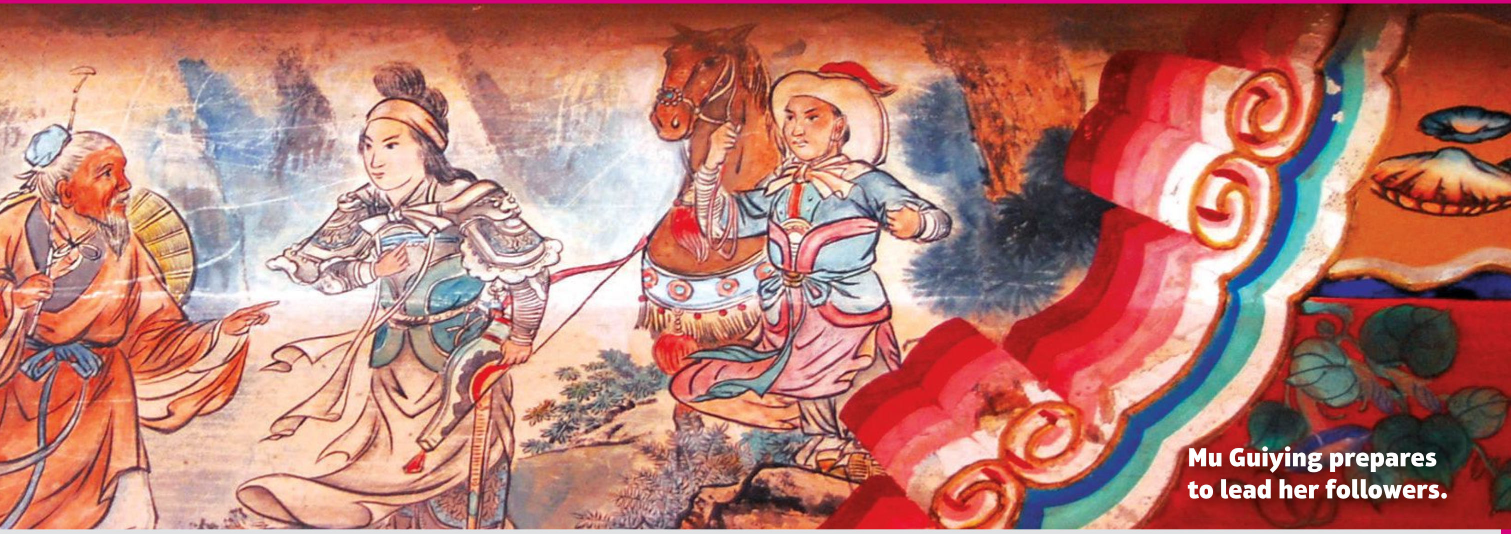
Legendary Lady Mu Guiying from the Northern Song dynasty (960–1126 C.E.) was immortalized for being the only one to defeat the Heavenly Gate Formation of the Liao dynasty. And she did so at the very young age of 19. Her actions had such a strong impact on the Liao that they never regained their former power.

Hua Mulan

Unlike the two female warriors above, whom we know from historical accounts, the tale of Hua Mulan is based on a legend believed to have taken place during the Northern Wei dynasty (386-557 C.E.). Thanks to the animated movie about her, she is now known throughout the world.

When one male from each family was called to serve in the army and defend the country from foreign invaders, Mulan disguised herself as a boy and took her old father's place. According to the tale, she was beautiful, exceptionally strong, and skilled with the sword. She endured the hardships of war for 12 years. After she had served with distinction, she turned down an official position and returned home to her family. Her comrades could not believe their eyes when they saw Mulan in a dress. Only then did they realize that they had fought next to a woman.

Hua Mulan stands tall in a garden in Singapore.



Mu Guiying prepares to lead her followers.

Guiying was the wife of Yang Zongbao, whose job was to help guard the borders of the empire. During the reign of Emperor Renzong, this area was constantly at war, often with the Western Xia people to the north. Zongbao was the last remaining soldier in his clan, when he walked into a trap set by an enemy and was killed. Laying aside her sorrow, Guiying gathered all the widows in her family with the goal of defeating the Western Xia.

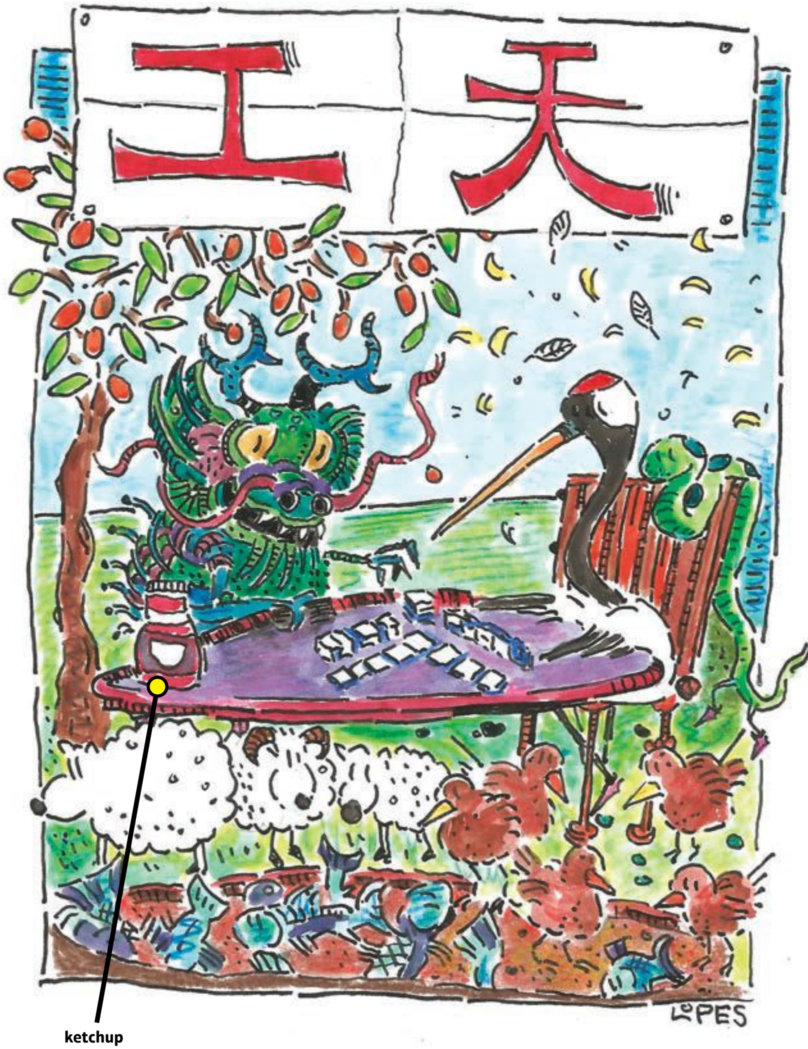
For Mu Guiying and her followers, their efforts ended tragically. As they made their way through the Tiger and Wolf Canyon, they were all killed in a surprise attack. According to legend, the spirit of the mountain was so touched by this tragedy that tears in the form of rocks rolled down the cliff.

FUN WITH WORDS

WORD ORIGINS

Kumquat Have you ever eaten this orange-like fruit that is related to the citruses? It has an edible sweet rind and acid pulp and is eaten raw or used in preserves. Its name derives from the Cantonese name for the fruit: *kamkwat.* Cantonese is a variety of Chinese spoken in Canton, present-day Guangzhou in southeastern China. Dissecting that word, we see that it is a combination of *kam* ("golden") and *qwat* ("orange").

Kung fu The Chinese phrase *kung fu* refers to a form of fighting that involves no weapons and was developed in China. This type of fighting is practiced, in particular, for self-defense, exercise, and spiritual growth. The Chinese characters for this phrase actually transliterate as *gongfu. Gong* means "work," and *fu* means "merit." Since the character used for *fu* is also used for "man," the phrase can be interpreted as meaning "achievement of man."



▲ Artist Tom Lopes has incorporated several of the words/expressions highlighted in this section into his illustration. We have labeled one. Can you find others? See page 41 for the answers.

BE INVENTIVE

T L C O U Y F W

Use the letters above to create a word you would like to add to the dictionary of the English language. Email your word and its definition to *dig@cricketmedia.com* or mail it to: My Word, *DIG* Magazine, 70 East Lake Street, Suite 800, Chicago, IL 60601. We will print the most creative and interesting in an upcoming issue of *DIG Into History.*

Deborah H. used the letters in the "Be Inventive" box in the September 2017 issue to form two words:

sloytem
a gooey sticky residue that is the result of not properly cleaning paint brushes. When the residue dries, it becomes

tosmely
and the brushes must be thrown away.

WOW, DEBORAH! THAT IS A CLEVER USE OF THE LETTERS!!

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WORD STORIES

Ketchup Here's a familiar word, to be sure. Perhaps you know it better by its other spelling: catsup. Its exact origin is unclear—maybe Malaysia, Singapore, China, or Vietnam. Whichever it may be, the original meaning is thought by many to have been the same: a sauce made from a variety of plant juices and used as an accompaniment to fish. The Chinese called this sauce *koechiap*, which translates as "brine of fish." ("Brine" refers to "water that is saturated with or contains large amounts of salt.) After *koechiap* was Anglicized to "ketchup," it soon acquired another spelling: catsup. Although first used to refer to gravy or sauce that was heavily spiced, it came, in time, to refer specifically to an accompaniment that consisted chiefly of tomatoes.

Mahjong Have you ever played this game? Or, know someone who does? By definition, it is a game that traces its roots to China in the mid- to late-1800s. Most often, it is played by four people, using 144 specially marked tiles (or pieces of wood) that are drawn and discarded until one player secures a winning hand. Originally, it was called *maque*, the Chinese word for "sparrow." It is thought that the name reflects the sound the tiles make as they are moved and shuffled—much like the chirps sparrows make, especially when chasing bits of food among themselves. When American Joseph Park Babcock introduced the game to the United States around 1920, he adapted *maque* to "Mah-jongg" and trademarked the name. Its popularity led others to manufacture gameboards and tiles, but since "Mah-jongg" was trademarked, they adapted the name to "mahjong."

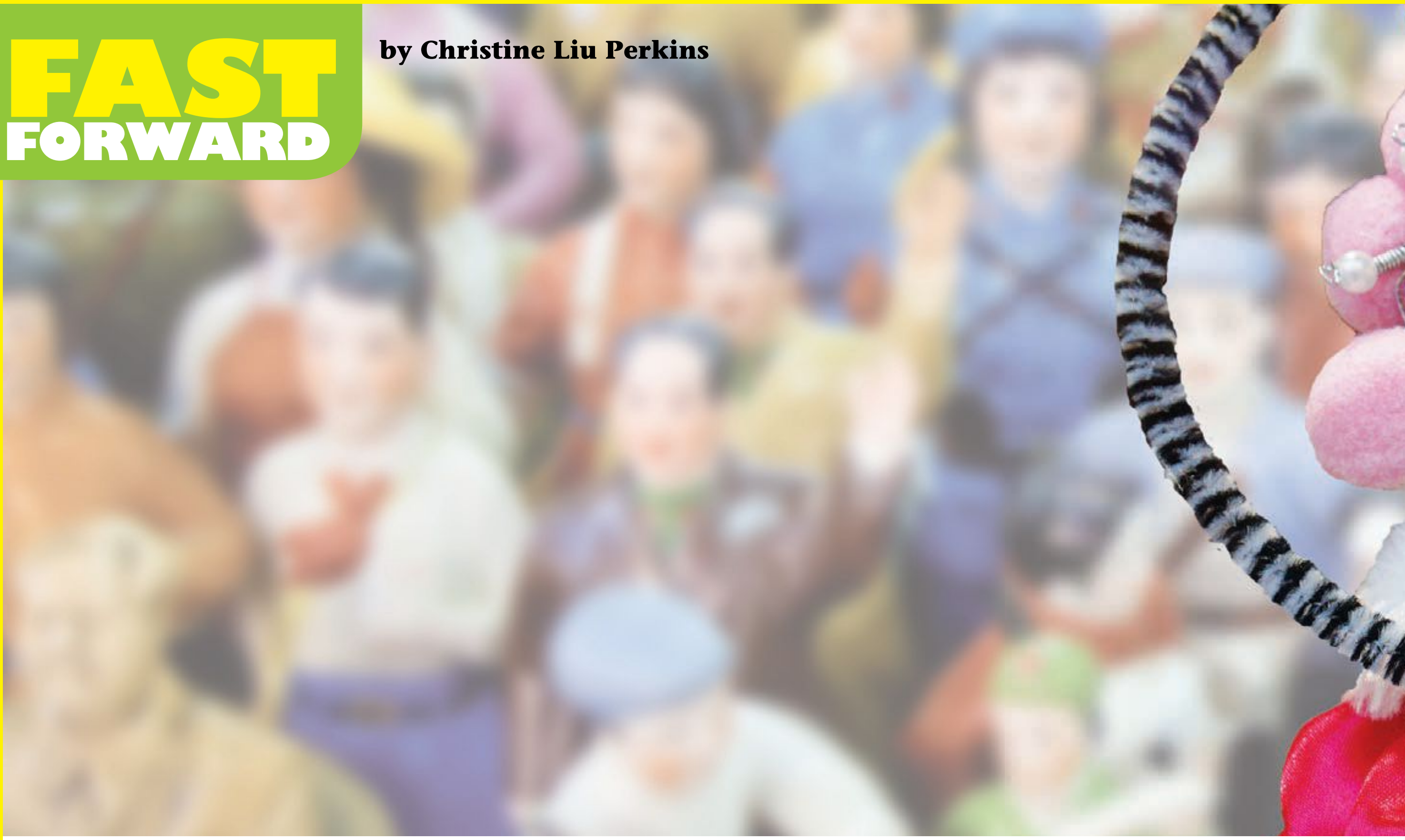
WHAT THE CHINESE SAY

Every language has colloquial expressions—the use of informal words, phrases, or even slang in a piece of writing. These expressions can differ considerably from language to language. Below we have a few colloquial English phrases (each with its meaning in parentheses), followed by the expression the Chinese would use to express the same thought.

COLLOQUIAL EXPRESSIONS

English	Chinese
in a class of one's own (unequaled)	a crane among a flock of chickens
better late than never (better to do something that was supposed to have been done than to not do it at all)	tend the flock after the sheep have been lost
kill the goose that lays the golden eggs (destroy a reliable and valuable source of income)	drain the pond to catch all the fish
gild the lily (improve something that is already perfect and thus spoil it)	paint a snake with feet
split hairs (argue about small details of something)	sort chicken feathers and garlic skins
add the crowning touch (represent a level of surpassing achievement)	paint a dragon and, at last, dot the eyes

by Christine Liu Perkins



The Inspiration Continues

Liang Hongyu is one of the few female warriors written about in official historical records. The *Songshi* ("*History of the Song Dynasty*") devoted 20 words in a biography of her husband to report that "Lady Liang" beat a drum to rouse soldiers in battle and constructed cottages for soldiers during peacetime. Building on that brief description, tales about her have appeared in novels, short stories, films, Peking operas, plays, poems, songs, and newspaper articles. She is admired as an ideal woman, who was devoted to both her nation and her family. Liang's **iconic** image shows her beating a drum to lead her troops to victory.

Heroine for the 1900s

The 20th century was a time of great social and political change in China. Liang Hongyu and Hua Mulan (see also page 33) were two of the most popular female warriors from the past who became beacons of courage, resourcefulness, and inspiration to modern activists.

During the 1911–1912 revolution to overthrow the Manchu emperors of the Qing dynasty, Liang helped to unify the rebels who saw the role she had played as similar to theirs. She, too, had fought against foreign invaders—the Jin to the north, who were believed to be ancestors of the Manchus. Chinese advocates for women's rights to education and to equality in marriage and society have pointed to Liang as the role model of a strong woman who was a full partner to her husband in strategizing, fighting, and providing for their soldiers.

During the war between China and Japan from 1937 to 1945, Liang's patriotism inspired women to join in efforts to save their nation. Hundreds of drama groups spread out into rural areas. Liang's story was one of those they presented to the

Iconic refers to something that is widely recognized and well-established.

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people to encourage feelings of resolve, unity, and resistance to the enemy.

Films about her include *Liang Hongyu* (1940), *How Liang Hongyu's War Drum Caused the Jin Troops to Retreat* (1956), and *Liang Hongyu, the Patriotic Drummer-Girl* (1963).

Images for the 2000s

Portrayals of Liang Hongyu continue to appear in the 21st century. In her honor, a temple and a statue stand in her hometown of Huai'an in Jiangsu province. In 2000, China produced a special 50-yuan coin. The front side reads, "Chinese Peking Opera Liang Hongyu." The reverse side shows her beating a drum while wearing an elaborate costume of a commander.

An ongoing television series called "The Patriot Yue Fei" is popular in China. It started airing in 2013. Liang Hongyu and her husband Han Shizhong are characters in the show, which is about a fellow general who also fought against the Jin. Peking operas, shadow puppet plays, and dances featuring Liang are performed not only in China, but have also appeared recently in North America and Europe.

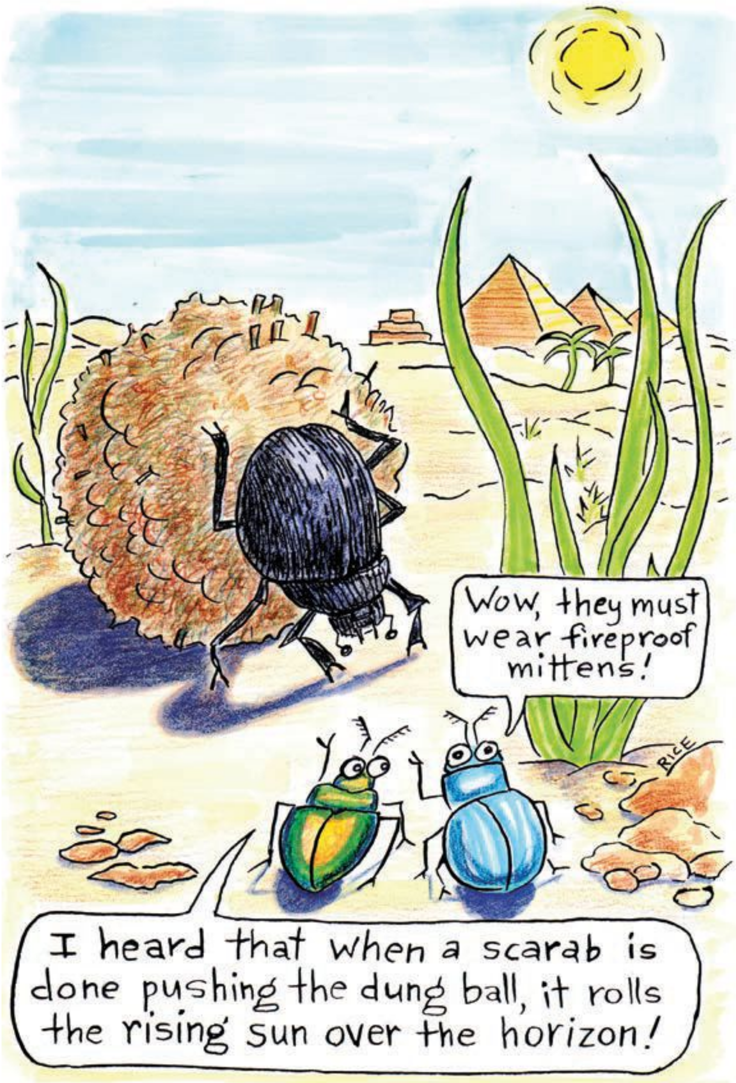
Dolls have been fashioned in her likeness, each accompanied by a drum and dressed in colorful Peking Opera costumes (see above). Although many are made of porcelain or ceramic, one figurine, created around 1920, was covered with silver and sold for $17,875.00 through an antiques dealer in 2016.

With her valiant spirit and the echo of her drumbeat, Liang Hongyu continues to inspire people today.

Christine Liu-Perkins *is the author of* At Home in Her Tomb: Lady Dai *and the* Ancient Chinese Treasures of Mawangdui *(Charlesbridge, 2014).*

ASK AWAY!

Have a question about world history, archaeology, paleontology? Dr. Dig and Calliope are ready to answer your questions.


Wow, they must wear fireproof mittens!
I heard that when a scarab is done pushing the dung ball, it rolls the rising sun over the horizon!
RICE

Q What's a dung beetle? Why was it so important to the Egyptians?

—Randy, Web post

A THE SCARAB OR DUNG BEETLE is a Mediterranean species that lays its eggs in balls of dung from large herbivores (animals that feed on plants). Since these mammals do not fully digest much of their food, the droppings are full of plant material that is edible. The beetles make balls of dung and then push the balls along with their back legs to a safe place where the dung beetle larvae, or young, can hatch and eat. Scarabs perform a vital function for the environment, cleaning up and utilizing the animal waste. In ancient Egypt, people often expressed their religious ideas in metaphors, using what they saw in their environment. The image of the beetles moving the balls along the ground reminded the ancient Egyptians of the movement of the sun across the sky. Therefore, they used the scarab to symbolize *kheper*, the rising sun. Its shape was used often in Egyptian jewelry and art.

—Calliope

Q How did the Pacific Ocean get its name?

—Wilson, Web post

A THE PACIFIC OCEAN is known by several different names, depending on where you are, the time period, and the language you speak. Records show that people have been living along its shores for thousands of years, but it was not until the 16th century C.E. that Europeans first saw its waters. The Portuguese explorer Ferdinand Magellan, the leader of the first expedition to circumnavigate the globe, gave this body of water its present-day name. When entering the region in November of 1520, he found favorable winds that filled his sails and helped him along his journey. He coined the name *Mar Pacifico*, which translates as "Peaceful Sea" or Pacific Waters. Many

European languages use some version of this name. For example, in Spanish it is called *Oceano Pacifico*.

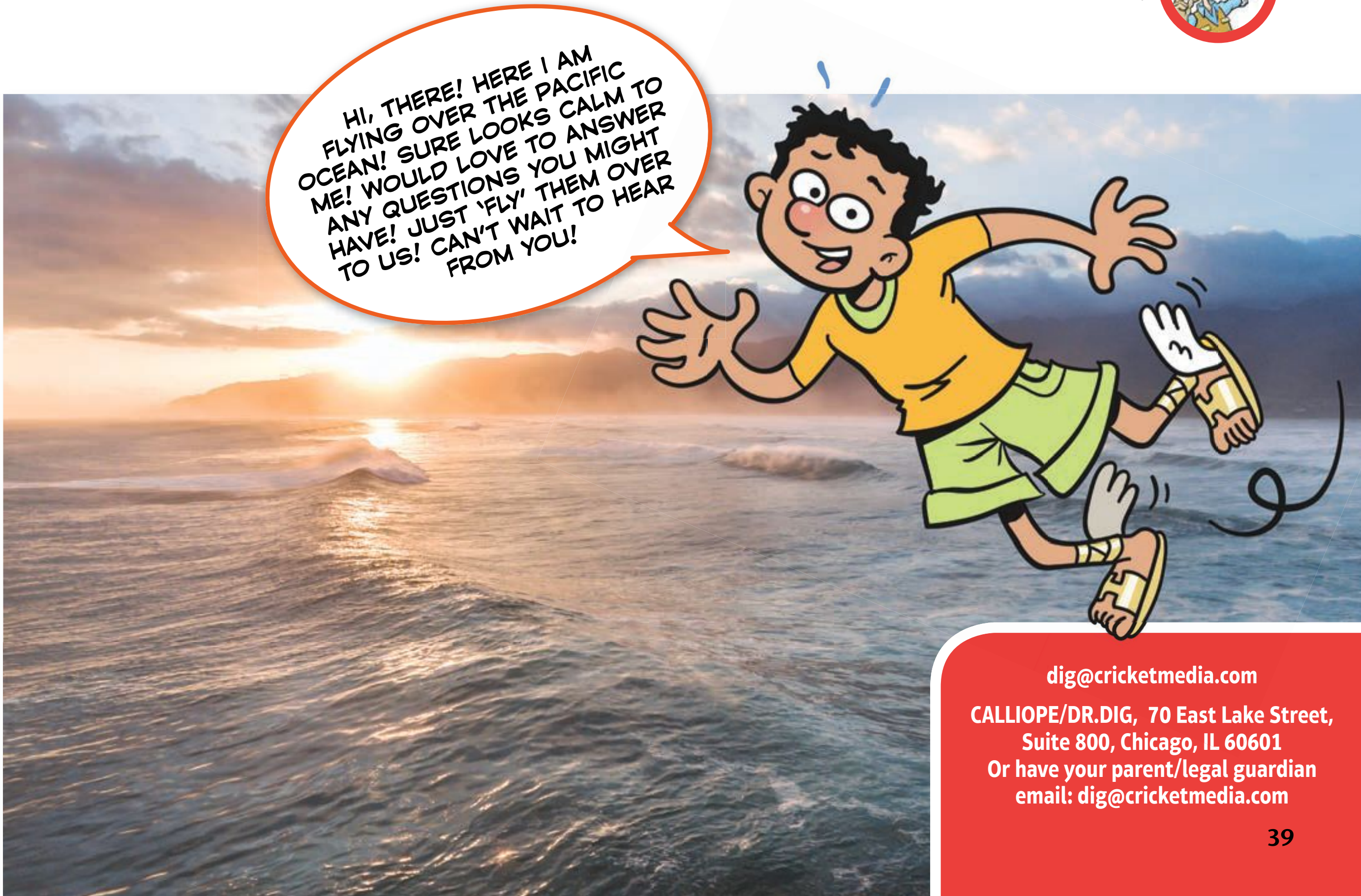
—Calliope

Q I read a story that mentioned the "mask of Agamemnon"? Was there one? Who is Agamemnon?

—Ziggy, Web post

A AGAMEMNON WAS THE KING of Mycenae in the ancient story about the Trojan War. Mycenae was the largest Greek settlement at the time, and Agamemnon led the various Greek city-states against the city of Troy and its allies. It is possible that the legend was based on a real person who lived in the Late Bronze Age. If Agamemnon did live, it would have been around 1200–1100 B.C.E. In the 1800s C.E., a German businessman named Heinrich Schliemann first excavated at Troy. What had inspired Schliemann were the ancient legends about Troy. His work did confirm that the stories were based on real stories. However, Schliemann could not confirm the dates of the archaeological material he found. After digging at Troy, he wanted to know more about the other side of the conflict, so he went to Mycenae. There, he uncovered graves filled with fabulous wealth. The faces of some of the bodies in the tombs were covered with gold masks, one of which Schliemann decided had belonged to Agamemnon. However, research and analysis of the graves showed that they dated to a time almost 1,000 years before the date historians think the Trojan War might have taken place. So, to answer your questions, the mask is real, but, at best, it belonged to a distant ancestor of Agamemnon, if it was connected to him at all.

—Dr. Dig


HI, THERE! HERE I AM FLYING OVER THE PACIFIC OCEAN! SURE LOOKS CALM TO ME! WOULD LOVE TO ANSWER ANY QUESTIONS YOU MIGHT HAVE! JUST 'FLY' THEM OVER TO US! CAN'T WAIT TO HEAR FROM YOU!

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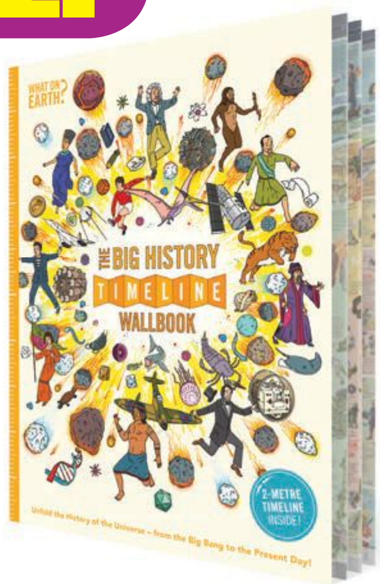
WHAT ON EARTH?
THE BIG HISTORY TIMELINE WALLBOOK
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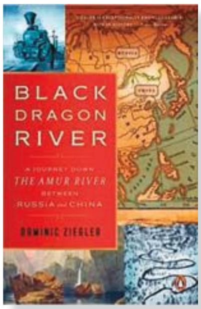
Unfold the history of the Universe – from the Big Bang to the Present Day!

[BOOK]

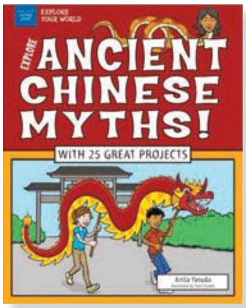
It's All Here!

The Big History Timeline Wallbook by Christopher Lloyd (author) and Andy Forshaw (illustrator) (What on Earth?, 2017, ***www.whatonearth.com***) is definitely a book you want to have. A handy magnifier helps to read the many quick facts that accompany historically researched illustrations along a 6-foot long, pull-out timeline of events worldwide. Also included is a journal, with "accounts" dating from 780 C.E. to 2014 C.E. Letters from "readers" and a series of questions, with answers in the text, complete this unique and engaging approach to history!


BLACK DRAGON RIVER
A JOURNEY DOWN THE AMUR RIVER BETWEEN RUSSIA AND CHINA
DOMINIC ZIEGLER

[BOOK]

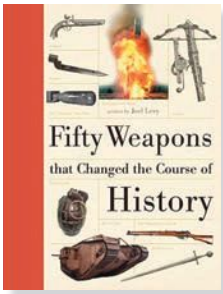
Black Dragon River—A Journey Down the Amur River Between Russia and China by Dominic Ziegler (Penguin, 2016, ***penguinrandomhouse.com***) offers a thought-provoking look at the shared history between these two countries and how the relationship shaped the region in the past and now into the future. Here's your chance to travel with a journalist-author on a journey that you will never forget.


EXPLORE ANCIENT CHINESE MYTHS!
WITH 25 GREAT PROJECTS

[BOOK]

Explore Ancient Chinese Myths by Anita Yasuda (2017, Nomad, ***www.nomadpress.net***) is a great addition to the Explore Your World series, especially the neat projects—25 of them, including making a bronze bowl, handmade paper, and even a Mulan poster. Don't miss this one!

Check This One Out, Too!


Fifty Weapons that Changed the Course of History

[BOOK]

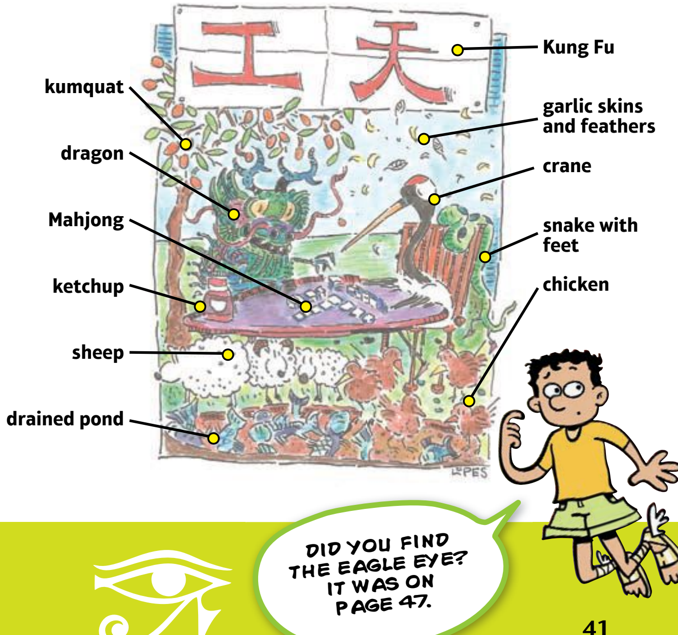
Fifty Weapons That Changed the Course of History by Joel Levy (Firefly, 2014, ***www.fireflybooks.com***) offers an overview that is well-researched (text, photos, quotes) and interesting to read. One to keep on your "go to" shelf!

ON THE NET

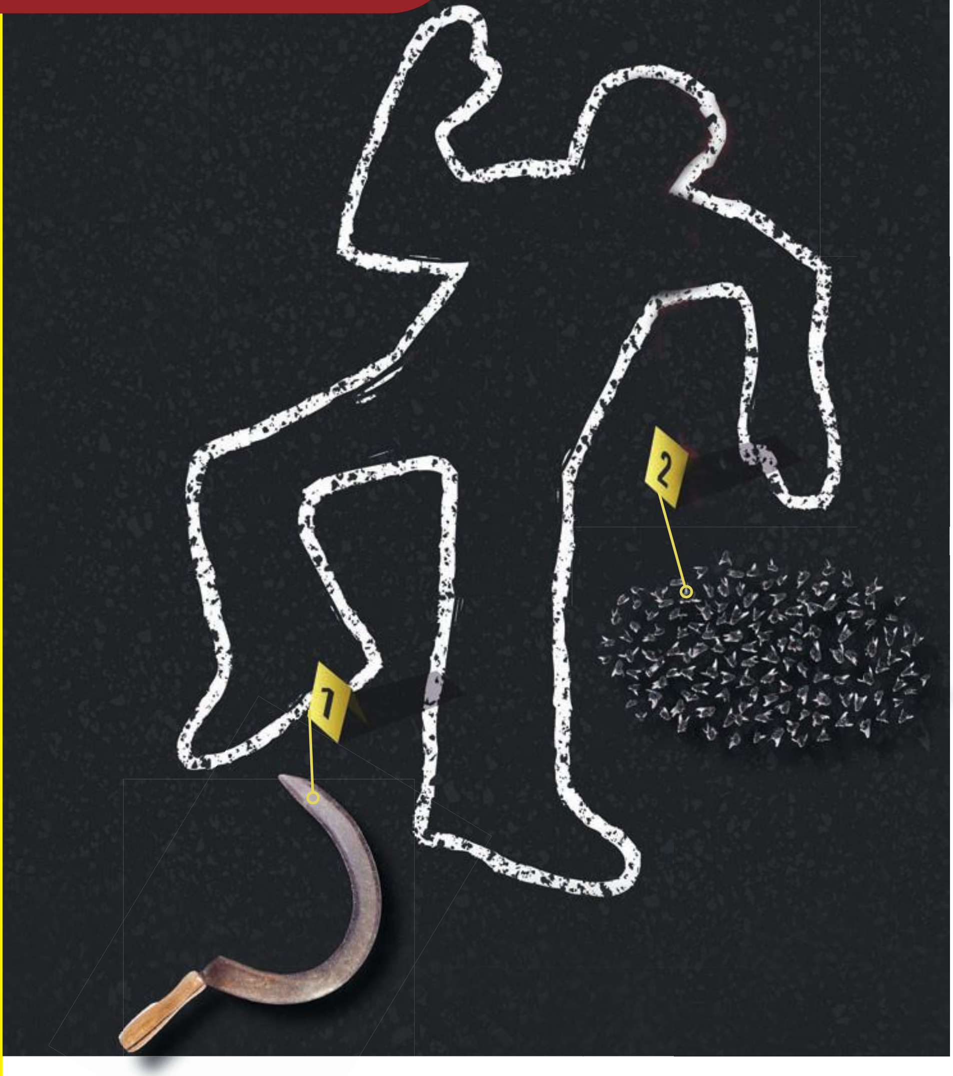
- Here's a well-researched, informative, and accurate site—with many links—about China's Song dynasty: ***http://afe.easia.columbia.edu/song/***
- Want to learn more about China's dynasties and the art related to each? Here's your site: ***http://archive.artsmia.org/art-of-asia/history/dynasty-sung.cfm***
- This interesting site offers an alphabetical list of geographical names in Song China, along with links to much more: ***http://songgis.ucmerced.edu/***

Answers

Answers: Fun with Words, pg 34


Kung Fu
kumquat
garlic skins and feathers
dragon
crane
Mahjong
snake with feet
ketchup
chicken
sheep
drained pond
LAPES
DID YOU FIND THE EAGLE EYE? IT WAS ON PAGE 47.

by Sarah Novak



A Sickle Brings Justice

The poor fellow had been murdered. There was no doubt about that. He was lying face down in a village rice field. A sharp blade had killed him. To whom did it belong? Why was he killed?

The local investigator was determined to seek justice. He thought about the details of the crime scene. He also remembered that a neighbor's old cow had died that morning. Then he made a strange request. He asked if he could pierce the cow's body with a sword, a knife, and a sickle. He made a gash with each one. The one made with the sickle matched the wounds on the murder victim. So the murderer's weapon was a sickle — a tool for harvesting rice.

A dozen villagers had been working in that rice field around the time of the murder. The investigator summoned all of them to the village center at noon. Then he made another strange request. He asked the men to put their sickles down at their feet. Soon, in the hot silence, the sound of buzzing flies was heard. The flies buzzed around the men and their sickles. All at once, they landed on one sickle. Its owner began to tremble with fear. The investigator looked at him intently.

"Yes, I did it! I killed him!" the man cried out. "I owed him money. But how did you know?"

"The flies found the one sickle with blood on it," the investigator explained. "They revealed the murderer. And you confessed!" Justice had been done.

FUN FACT

The term for using scientific knowledge to solve criminal cases is "forensic medicine" or "forensic science." In China, Song Ci is known as the founder of forensic science.

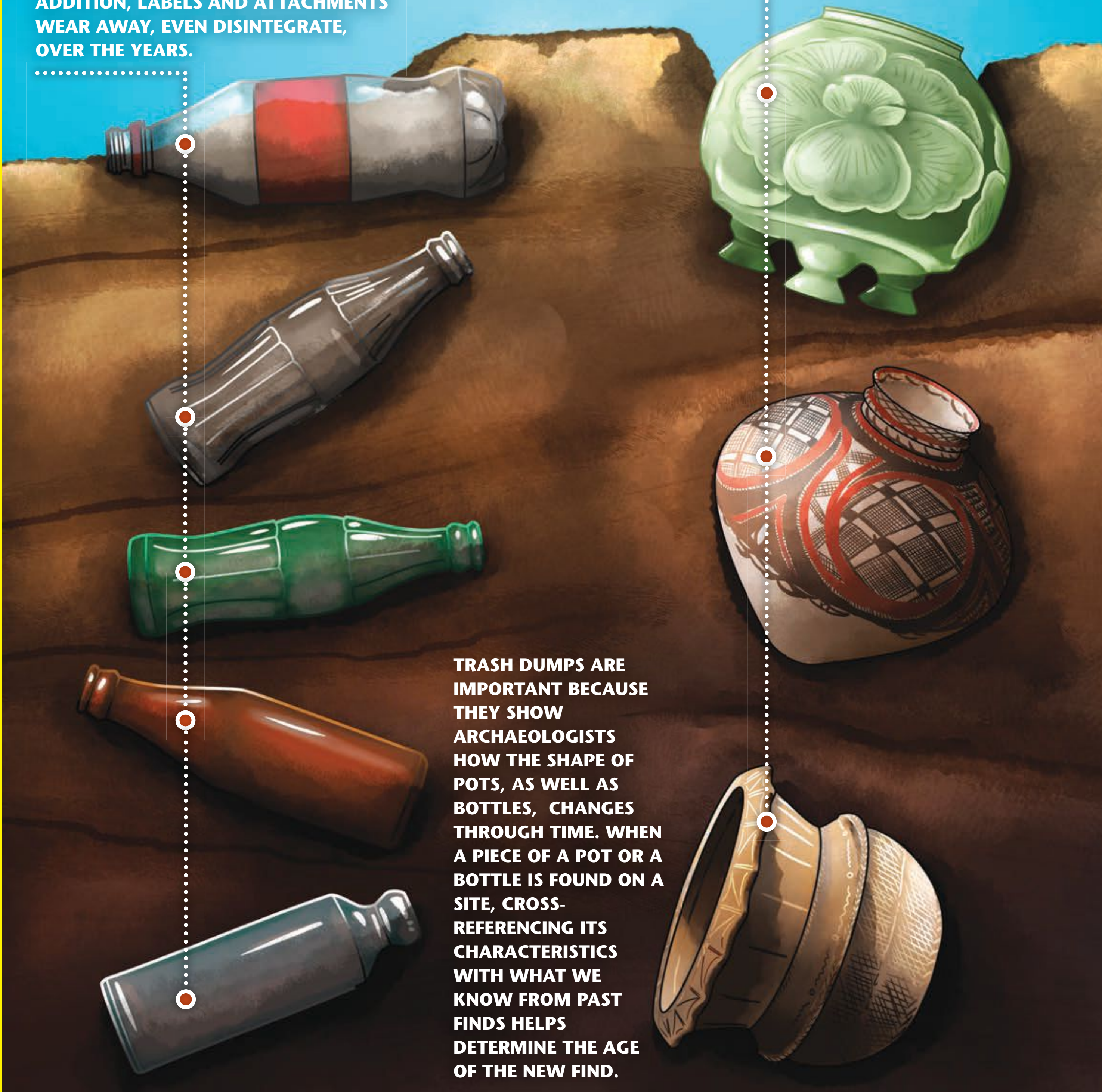
This incident was included in a book titled The Washing Away of Wrongs. *Written during the Song dynasty, the book is considered the first to explain how to solve crimes with scientific methods. The author was Song Ci, a 13th-century judge and doctor.*

Trash 'Secrets'

When something gets thrown on a dump, it goes on top of stuff that was already there. That means that new trash sits on top of old trash. As the trash builds up, the older stuff is further toward the bottom, and the newer stuff is closer to the top.

YOU CAN SEE IN THIS SECTION OF A DUMP HOW OLDER SODA BOTTLES ARE DOWN AT THE BOTTOM AND NEWER ONES ARE CLOSER TO THE TOP. THE SHAPE OF EACH REFLECTS WHAT WAS IN STYLE AT THE TIME. IN ADDITION, LABELS AND ATTACHMENTS WEAR AWAY, EVEN DISINTEGRATE, OVER THE YEARS.

THE ARTIFACTS BELOW SHOW HOW THE SAME PRINCIPLE APPLIES TO CHINESE POTTERY. THE OLDEST POT IS AT THE BOTTOM OF THE TRASH PILE, AND THE MOST RECENT AT THE TOP. THE SHAPE AND THE DECORATIVE DESIGN HOLD THE KEY TO IDENTIFYING THE PERIOD WHEN EACH WAS MADE.



TRASH DUMPS ARE IMPORTANT BECAUSE THEY SHOW ARCHAEOLOGISTS HOW THE SHAPE OF POTS, AS WELL AS BOTTLES, CHANGES THROUGH TIME. WHEN A PIECE OF A POT OR A BOTTLE IS FOUND ON A SITE, CROSS-REFERENCING ITS CHARACTERISTICS WITH WHAT WE KNOW FROM PAST FINDS HELPS DETERMINE THE AGE OF THE NEW FIND.

illustrated by John Gordon-Swogger

Wha
So
Porce

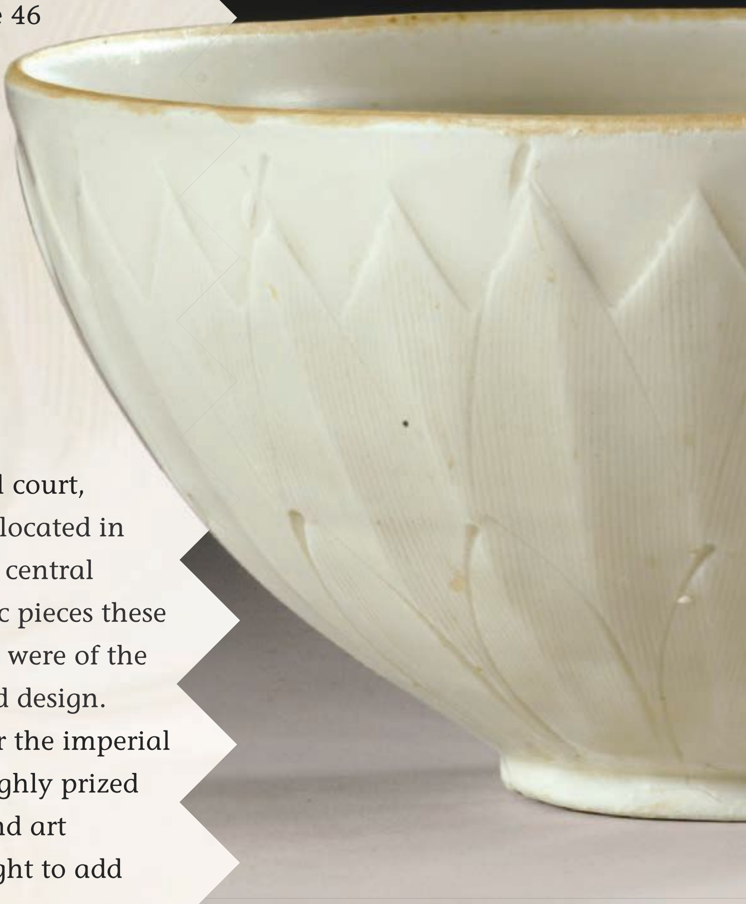
For one New Yorker, a tag sale purchase became a super bowl!

New York: March 19, 2013—A rare Chinese bowl [right] *bought at a secondhand sale for just $3 in 2007 sold for more than $2.22 million Tuesday at a Sotheby's auction.*

The white, five-inch–wide bowl mentioned in the news item above was the sensation at the auction of Asian art. A small, inconspicuous item, it had been purchased at a garage sale in New York and later deemed a rare Chinese porcelain. Tests confirmed that it dated to the Northern Song dynasty (960–1126). Chinese ceramics experts were thrilled: They knew of only one other such bowl (now in the British Museum) in existence. And so, today, just as in the Northern Song dynasty, this refined ceramic ware has lost none of its magical attraction.

"White as snow and shining as ice"...

is how the Chinese emperors saw this very special porcelain that was produced in the *ding* kiln (see inset page 46 for example of *ding* ware). The *ding* kiln was the most famous of the five important kilns identified by later Chinese writers. Located in Hebei province in northern China, it served the imperial court, as did the Ru kiln, located in Henan province in central China. The ceramic pieces these two kilns produced were of the highest quality and design. Made especially for the imperial court, they were highly prized by the emperors and art collectors who sought to add



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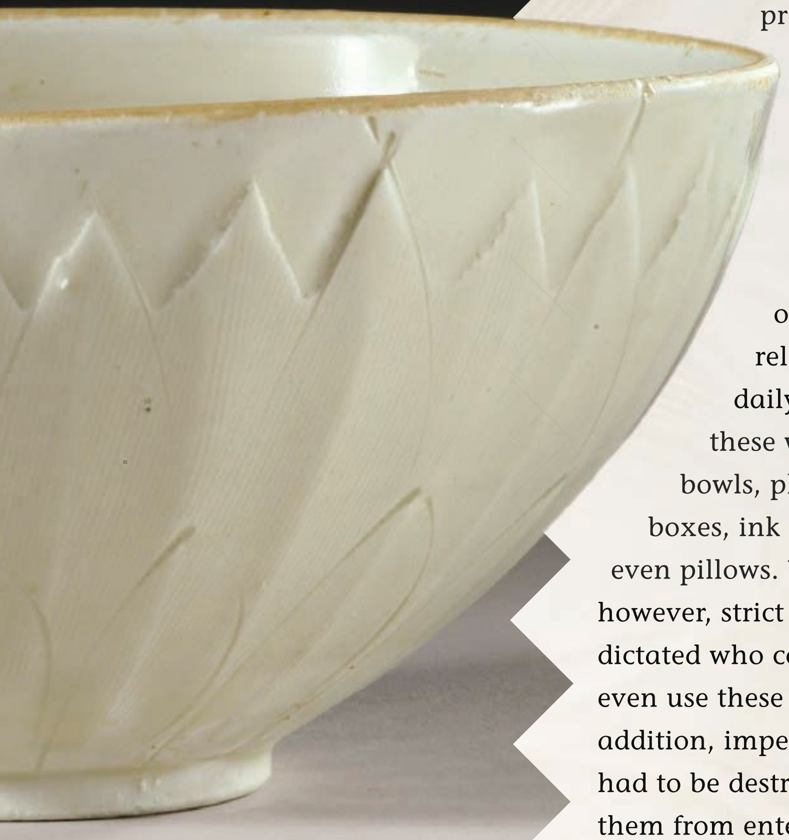


by Margarete Pruech

them to their collections. The three other kilns were the *Guan,* the *Ge,* and the *Jun.*

Song dynasty kilns... produced ceramics of many different shapes. While some were for imperial use, others were for religious and daily use. Among these were cups, bowls, plates, vases, boxes, ink slabs, and even pillows. There were, however, strict rules that dictated who could own or even use these wares. In addition, imperfect pieces had to be destroyed to keep them from entering the market.

Song ware is best known... for the simplicity of its shape, the purity of its color, and the different tones of the glazes used. Each kiln had its own specialties as regards the glazes it used. The basic five colors were sky blue, pale green, ivory white, smoky black, and dark brown. The decoration elements varied, depending on what the artisan was doing: painting, carving, stamping, or molding. While some kilns produced pieces that were one-of-a-kind, others had the capability of producing as many as 20,000 objects a day. These were then sold in China and used as trading items with other countries.

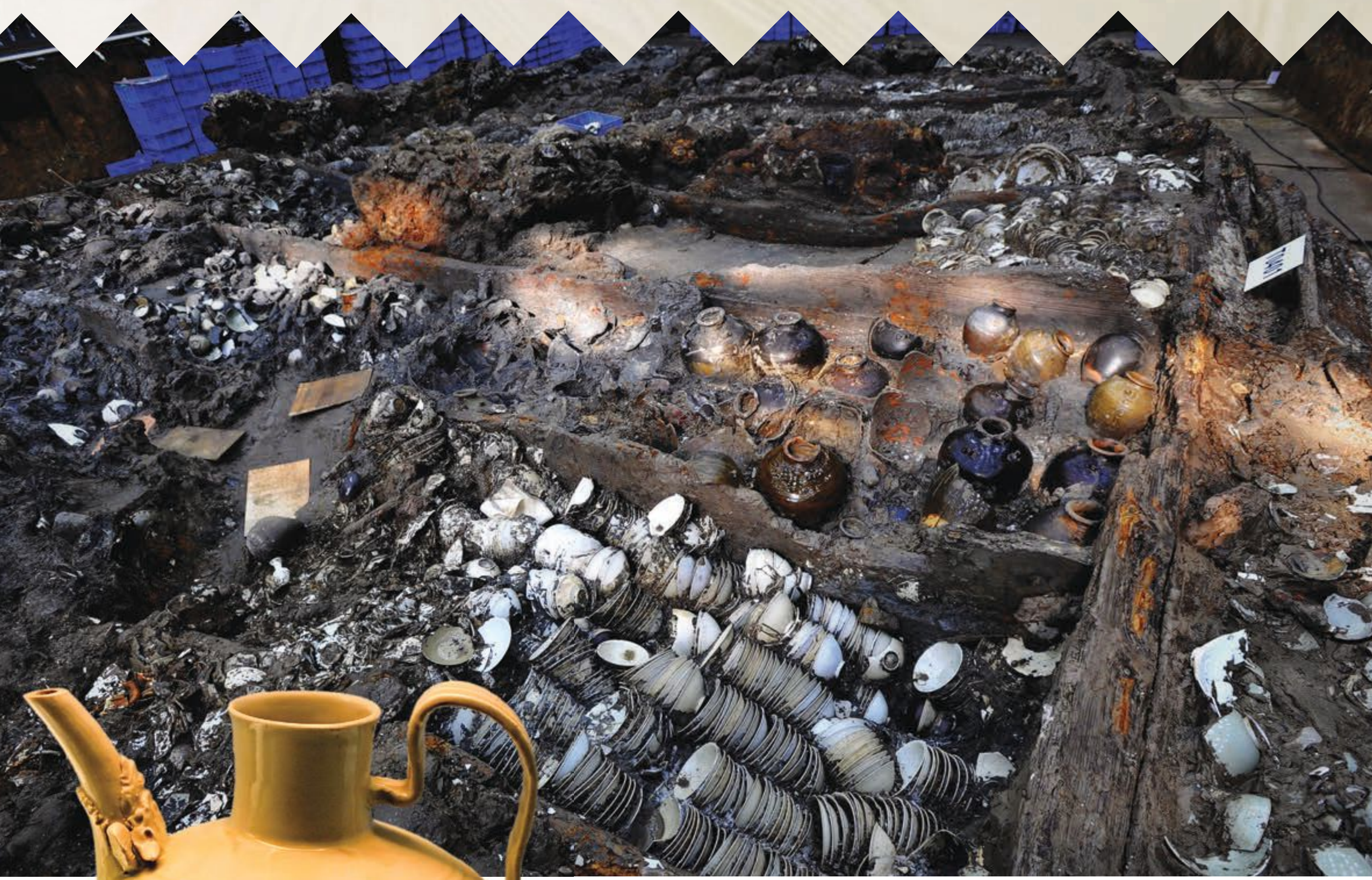
The production of Song ceramics... used state-of-the-art techniques. It also used very fine clay.

Artisans worked with potter's wheels, wooden or ceramic molds, and a variety of special carving tools. Excavations at large kiln sites in Henan, Hebei, and Zhejiang (in eastern China) provinces have uncovered a variety of kilns, still full of ceramic shards. From these, researchers can learn much about the process and the styles.

The most important type of kiln was the so-called Dragon kiln (*long yao*) that was built on a slope. For this reason, it is often referred to as the "climbing kiln." It could achieve a temperature of up to 1400° **C**, which is very high, but necessary for firing fine Song ware.

Margarete Pruech *is an independent scholar of Chinese archaeology and history, specializing in the Warring States Period and the Qin and Han dynasties.*

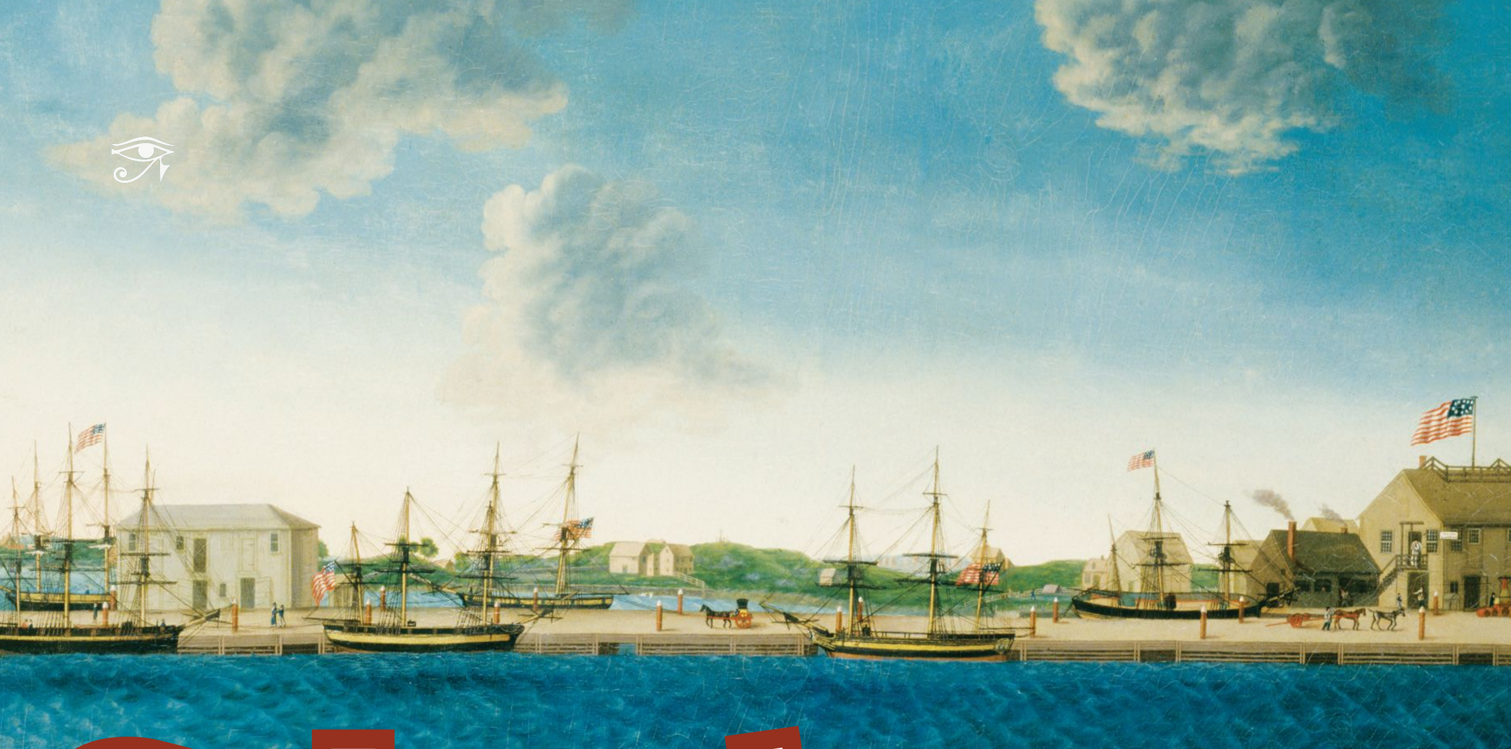
C refers to the Celsius scale of temperature; 1400 degrees Celsius would be 2552 degrees Fahrenheit.



White-glazed pitcher *ding* ware

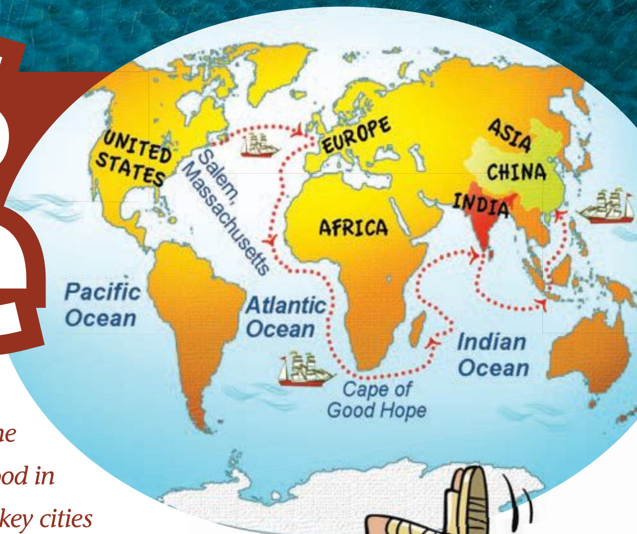
A Song Shipwreck

To transport costly items, such as Song ceramics, the Chinese used merchant ships. One, the *Huaguangjiao One*, which was built during the Southern Song dynasty (1127–1279), sank while crossing the South China Sea. At the time, it was loaded with precious goods from China. Although discovered in 1996, it was only in 2007 that archaeologists were able to salvage the shipwreck. The vessel had been plundered several times since it sank and had suffered severe damage from the looters. Still, more than 10,000 pieces of Song ceramic and fine porcelain were recovered (photo above shows some of these pieces in situ).



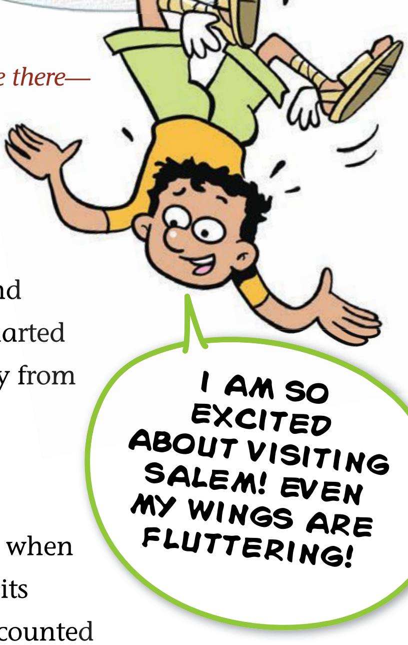
Salem's Role

by George Schwartz


UNITED STATES
Salem, Massachusetts
EUROPE
ASIA
CHINA
INDIA
AFRICA
Pacific Ocean
Atlantic Ocean
Indian Ocean
Cape of Good Hope

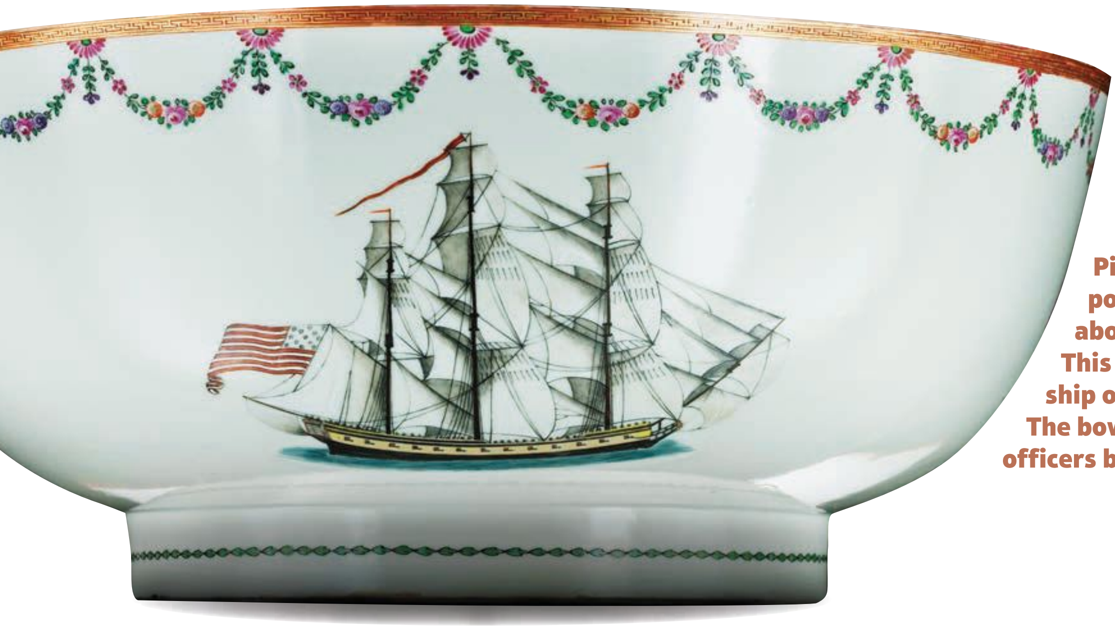
As the centuries passed, China continued to produce ceramic and fine porcelain. By 1800, Chinese export porcelain—that is, ceramic pieces that the Chinese produced expressly for shipment to the West—was a prized trade good in the United States, England, and various other parts of the world. One of the key cities in the United States involved in this trade was Salem, Massachusetts (scene above shows one of Salem's wharves in 1806). So, let's hop on Gil's winged sandals to visit this city. And—while we are there—we'll check out a recent find of porcelain pieces.

Salem was founded as a year-round fishing port in 1626. Just 100 years later, it had expanded its trade routes to include Europe and the Caribbean Islands. After the Revolutionary War ended in 1783, some Salem merchant ship owners—among them Elias Hasket Derby—took advantage of now being able to trade wherever they chose and started looking for opportunities in new areas, primarily in East Asia. Thus began Salem's Golden Age of maritime commerce, as local mariners moved away from the familiar, pre-war, Atlantic routes and looked to steer their ships into uncharted waters to obtain trade goods directly from ports across the globe.


I AM SO EXCITED ABOUT VISITING SALEM! EVEN MY WINGS ARE FLUTTERING!

Teeming with Activity

In the early 19th century—the time when Salem's commercial activity was at its height—the revenue it produced accounted



Pictured here on this Chinese porcelain bowl that dates to about 1785, is the *Grand Turk*. This vessel belonged to Salem ship owner Elias Hasket Derby. The bowl was given to the ship's officers before it left Canton in 1786.

for five percent of the nation's **per capita income**. During this period, the city ranked as the sixth largest port in the United States, with 40 wharves lining its harbor. Its merchant fleet consisted of approximately 200 vessels, including the first American ships to enter into many East Asian ports, including Mocha (in present-day Yemen), Batavia (today Jakarta, capital of Indonesia), and Nagasaki (in Japan). Salem valued the Pacific region so much that inscribed within the seal created when the town was incorporated as a city in 1836 was the phrase "To the Farthest Port of the Rich East."

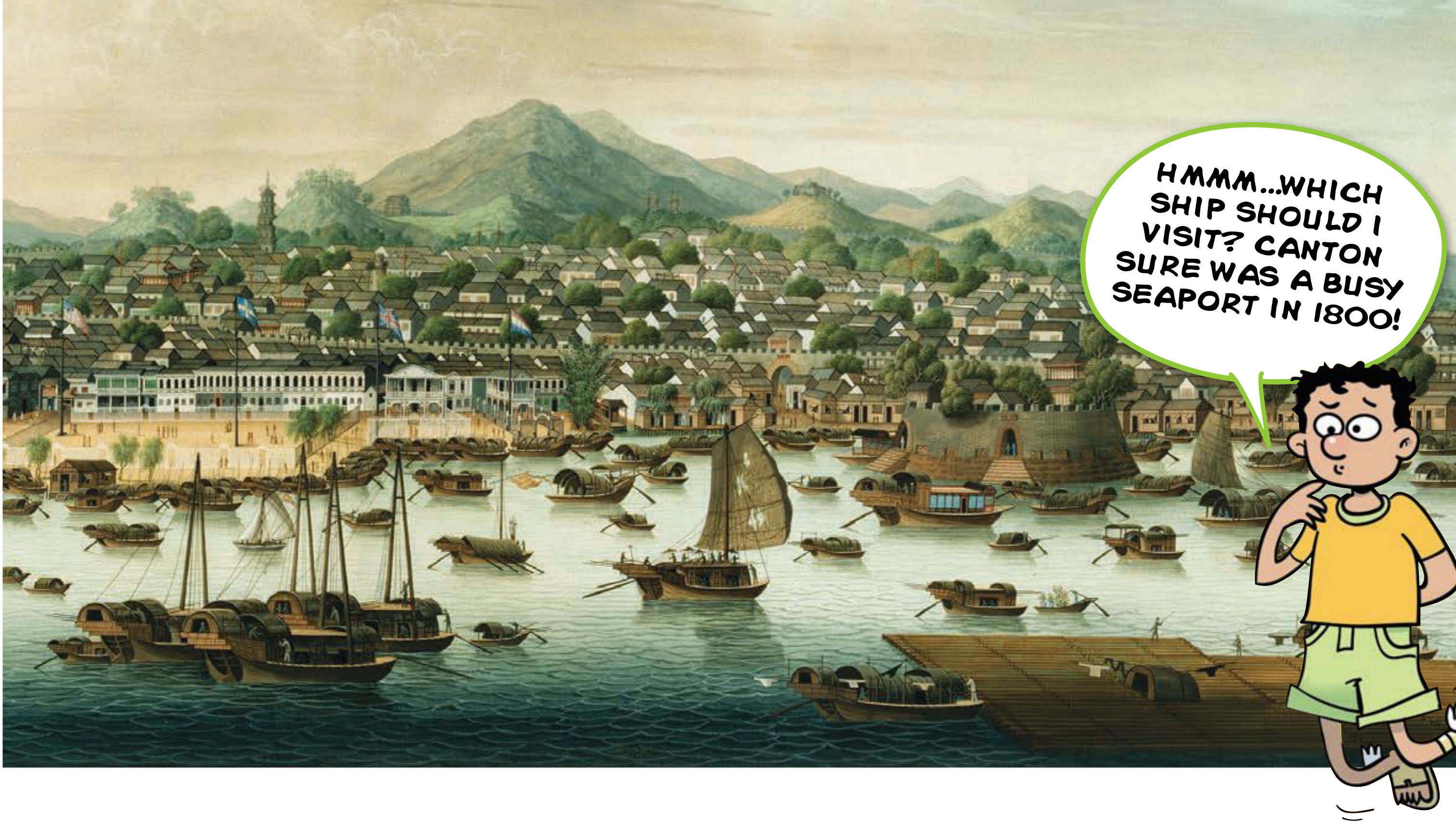
Prized Merchandise

One of the goods desired by merchants in Salem—and America—was Chinese blue and white export porcelain. This type of ceramic, the most widely produced and exported item that predates the Industrial Revolution, was designed primarily for European and American markets. It was made for export between 1780 and 1830. One of the main reasons porcelain became immensely popular was its clean and dainty appearance in comparison with the pewter and wood utensils that were common at the time. Chinese porcelain was also highly prized because people in the West were fascinated with goods from the East. Americans especially liked the designs adorning the porcelain pieces. Once the colonies achieved independence, Chinese export ware became more readily available, since it was now possible to purchase it directly from China.

A Growing Fleet

The development and growth of the United States–China trade began when the ship *Empress of China* departed New York in 1784 bound for the Pacific. A year later, Salem's first vessel to trade with China, the *Grand Turk,* owned by Derby, set sail for China. Over the next decade, American ships were often as numerous as English ships in China. By 1803, Americans outnumbered the British and all other nations combined in East Asia. For example, from 1784 to 1804, United States' ships accounted for more

Per capita income measures the average income earned per person in a given area (a city, state, region, or country, for example) in a specific year.


HMMM...WHICH SHIP SHOULD I VISIT? CANTON SURE WAS A BUSY SEAPORT IN 1800!

than 20 percent of all the vessels at Canton (present-day Guangzhou in southern China). Many of these ships were from Salem.

From Port to Port

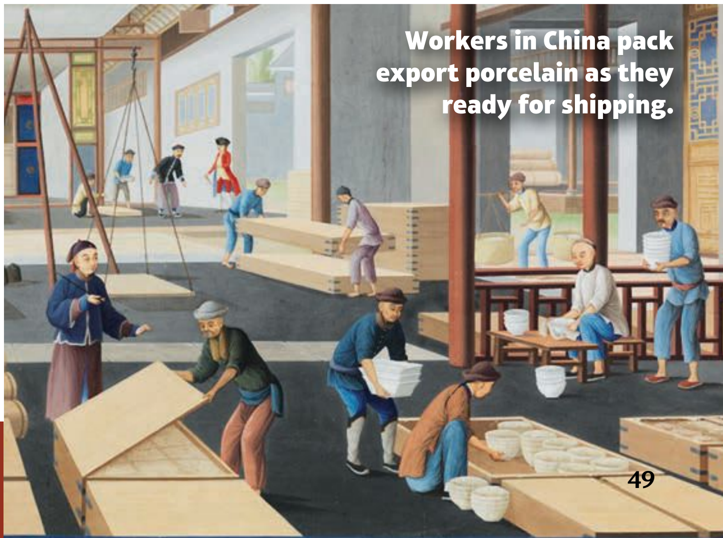
Salem's overseas trade was a complex affair. Only those Yankee sailors who possessed keen nautical and business **acumen** were successful in acquiring goods and creating profits. In these exciting days, a vessel did not leave home with cargo intended for the final destination. Rather, it carried New England resources, such as dried fish, to trade along the way at several different ports. A ship bound for East Asia would typically exchange goods in Europe first, then sail down the coast of Africa and around the Cape of Good Hope to the Isle de France (present-day Mauritius) to trade. From there, it would continue its voyage up the eastern coastline of Africa, along the rim of the Indian Ocean, to India, Batavia, and Canton. In all of these ports, the ship's captain and the supercargo—the principal business agent on board the vessel—drove profitable bargains, often turning over cargoes a dozen times for great gains.

And, at Home

Once Salem's ships returned home, and after duties were paid, most of the goods on board would go to shops or be sold at auction. Some cargo would be sent to Europe or to other American ports. Salem newspapers were filled with advertisements for a wide array of goods available for purchase from local residents.

George Schwartz *is Curatorial Scholar at the Peabody Essex Museum and teaches material culture in the Tufts University Museum Studies Program.*

Acumen is the ability to make good judgments and quick decisions, typically in a particular area.


Workers in China pack export porcelain as they ready for shipping.

More Than a

Racket Shreve working in the "trash heap"

Trash Heap

by George Schwartz

They say one person's trash is another's treasure. For archaeologists, that old adage rings true on a daily basis, but what about those individuals outside the profession? Well, in the fall of 1974, maritime artist Racket Shreve made an unexpected discovery while repairing the foundation of his two-story studio-barn. This barn was attached to his house at #17 Chestnut Street in Salem, Massachusetts, a house that Captain Stephen Phillips had built for his family in 1804.

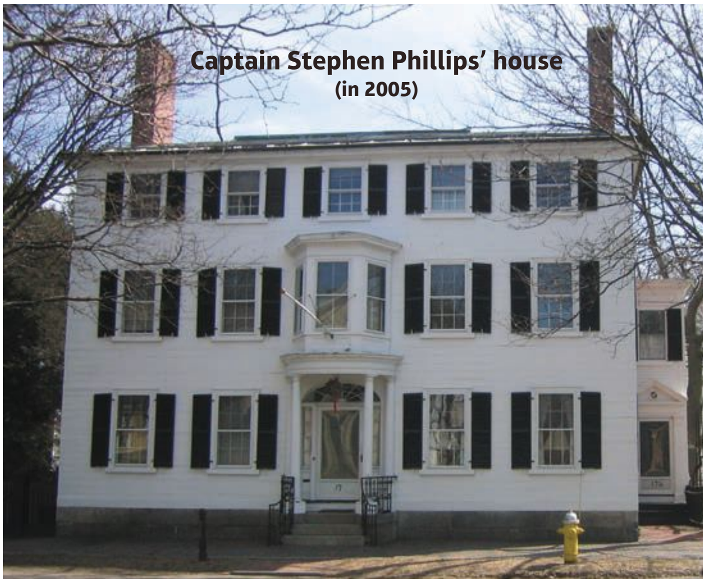
Amazing Finds

While repairing the foundation area, Shreve noticed pieces of Chinese porcelain sticking out of the ground near the southwest corner of the building. His quick survey of the surface soil yielded more pieces of high-quality ceramics. With his curiosity piqued by these finds, Shreve halted his repair work and, over the next two summers, diligently excavated what turned out to be a 6- by 5-foot, rectangular, stone-walled trash pit.

Shreve had uncovered an archaeological treasure trove in his own backyard. In total, he unearthed more than 1,300 artifacts, forming well over 400 distinct vessels. The overwhelming majority of the artifacts were ceramics and glassware that date to between 1790 and 1830. The largest portion of these was Chinese export porcelain in the form of plates, tea bowls, and saucers. There were also numerous pieces of British earthenware plates, cups and bowls, wine bottles, and table glass from Bohemia (the present-day Czech Republic). After mending a number of the artifacts, Shreve exhibited a few vessels at the 1976 Salem Antiques Show at Hamilton Hall on historic Chestnut Street. He later donated the collection to the Peabody Essex Museum, which was then called the Peabody Museum of Salem. (See also page 57.)

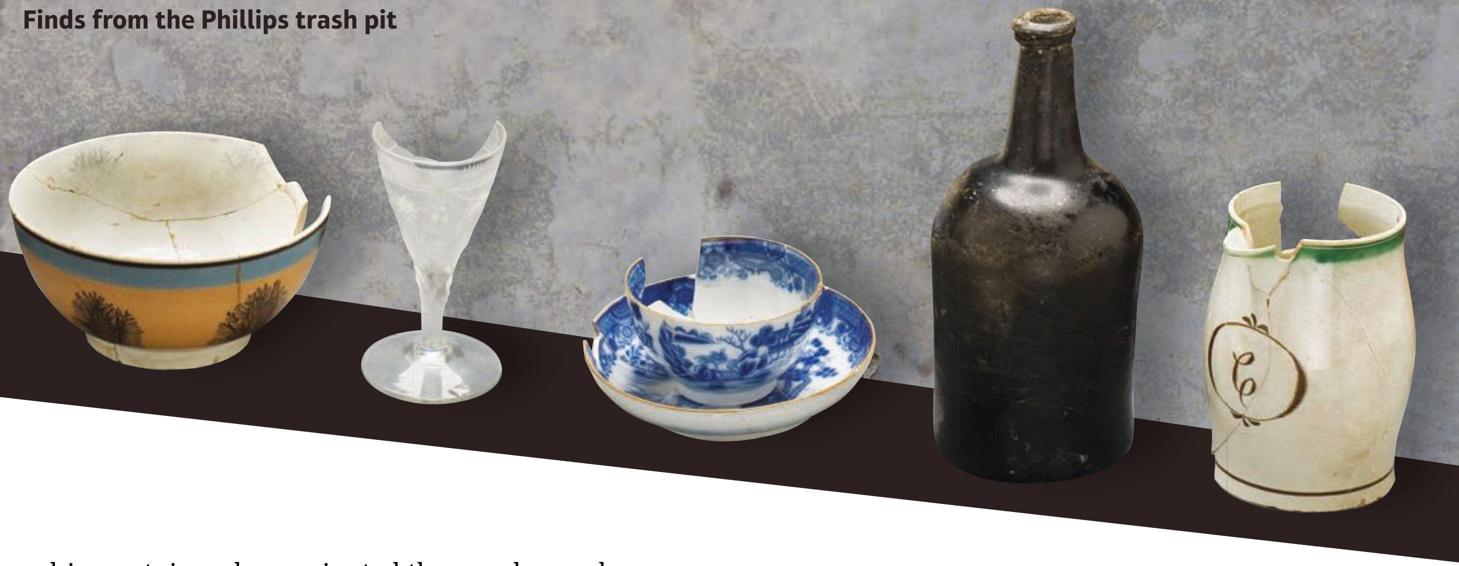
Understanding a 'Golden Age'

The museum was a natural home for what Shreve had found. It was founded in 1799 as the museum of the Salem East India Marine Society, a benevolent organization comprised of



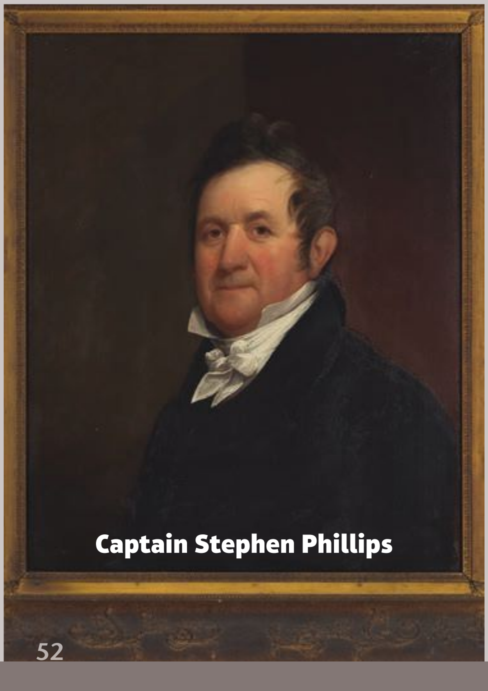
Captain Stephen Phillips' house
(in 2005)

Finds from the Phillips trash pit



ship captains who navigated the seas beyond South Africa's Cape of Good Hope or South America's Cape Horn. Its unique collection relates to Salem and to the international connections made by the United States in the early 19th century through global trade. It is this period that is known today as Salem's Golden Age of maritime commerce.

Archaeological work has been taking place in the city since the late 1930s. However, no excavations have yet been made of the dwellings owned by prosperous merchant ship owners and captains in the first half of the 19th century. The majority of what we know about Salem's well-to-do families and the goods they owned during this period comes from a few sources that date to that time. Most of these are shipping papers and letters. The rest of what we know is based on museum collections of the finest ceramics owned by these families and historic homes that have since been renovated many times. Additional information comes from books about Salem that were written almost 100 years after the city's heyday, some of which are loosely based on archival material. Therefore, the collection of artifacts from the Phillips house, the home of a successful sea captain during Salem's Golden Age, provides a window into the tastes in ceramics of the merchant class during this time.



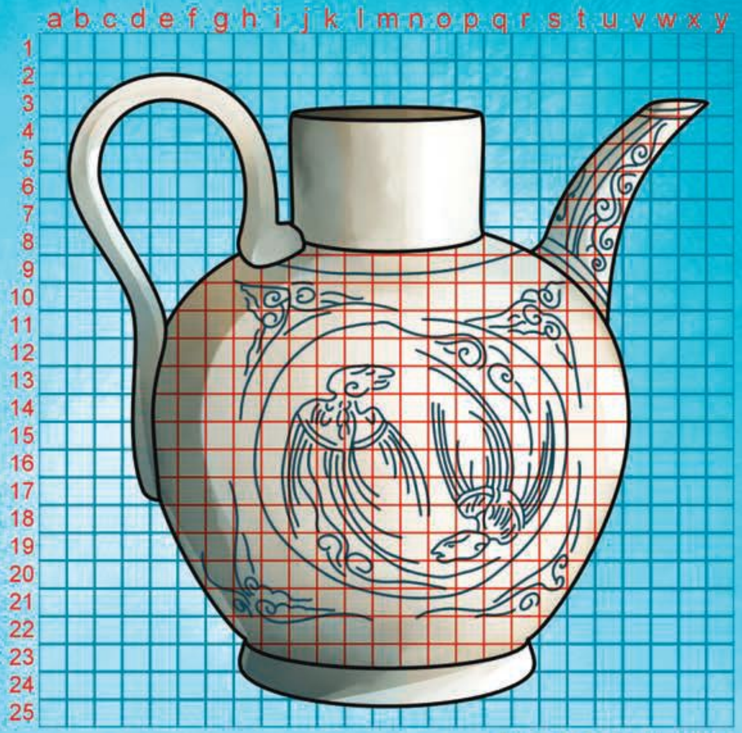
Captain Stephen Phillips

Stephen Phillips (1764–1838) described himself as a "go straight ahead" person, and his life reflects Salem's rise as a global port in America. He spent his entire career on board ships that sailed on pioneering voyages to China, Sumatra, and other areas of the Far East that helped Salem develop from a fishing port to an international maritime hub. In the late 1780s, Phillips began his long tenure sailing on many ships owned by Elias Hasket Derby, who is considered to be the first millionaire in the United States. During this period, Phillips worked his way up through the ranks to captain. When he retired from seaborne life, he had rounded the Cape of Good Hope at least five times; visited the cities of Bombay, Calcutta, and Canton; and had crossed the Atlantic six times. All his voyages were remarkably fast, thereby earning him a reputation as a skilled shipmaster.

Recreating a Design

by John Gordon-Swogger

Some Song dynasty pottery has really complicated decoration on it. The example below shows two bird-creatures flying through swirling clouds. **Song potters had to learn how to draw these designs, and you can, too.**

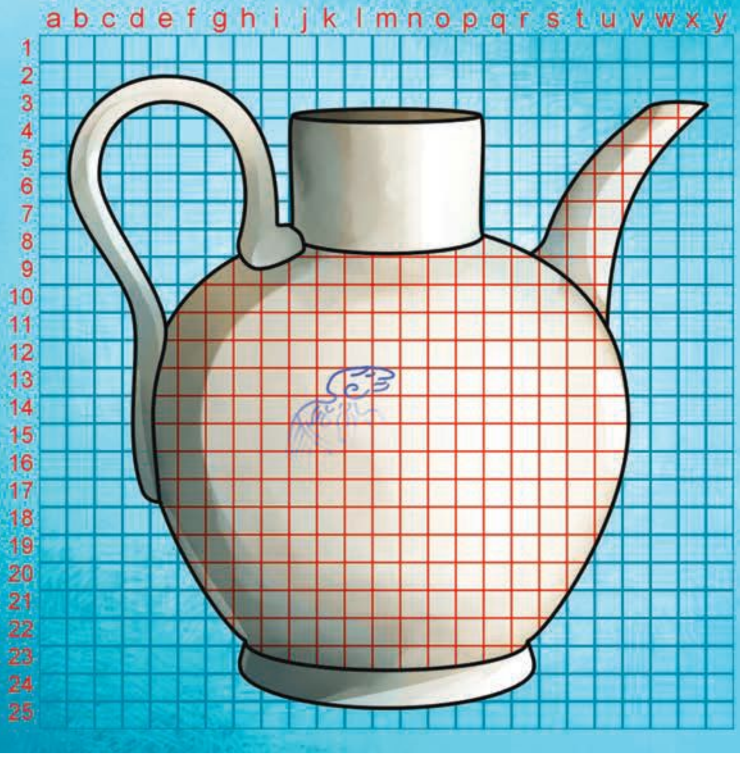

a b c d e f g h i j k l m n o p q r s t u v w x y
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

You will need:

- pencil
- eraser

Directions:

1. Use the grid on the top pot to help you draw the decoration on the bottom pot.
2. Use the numbers and letters to find a square on the top grid, and then copy the decoration lines from that square onto the same square on the bottom grid.
3. We've given you a bit of a head start by copying squares L-13 and M-13. See the blue lines on the bottom pot?


a b c d e f g h i j k l m n o p q r s t u v w x y
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Have fun learning to draw like a real Song dynasty potter!

Note: *You can do this with any design you wish to copy. Just make a copy of the design. With a ruler and a pencil, draw the lines as they are here. Label them. And — have fun!*

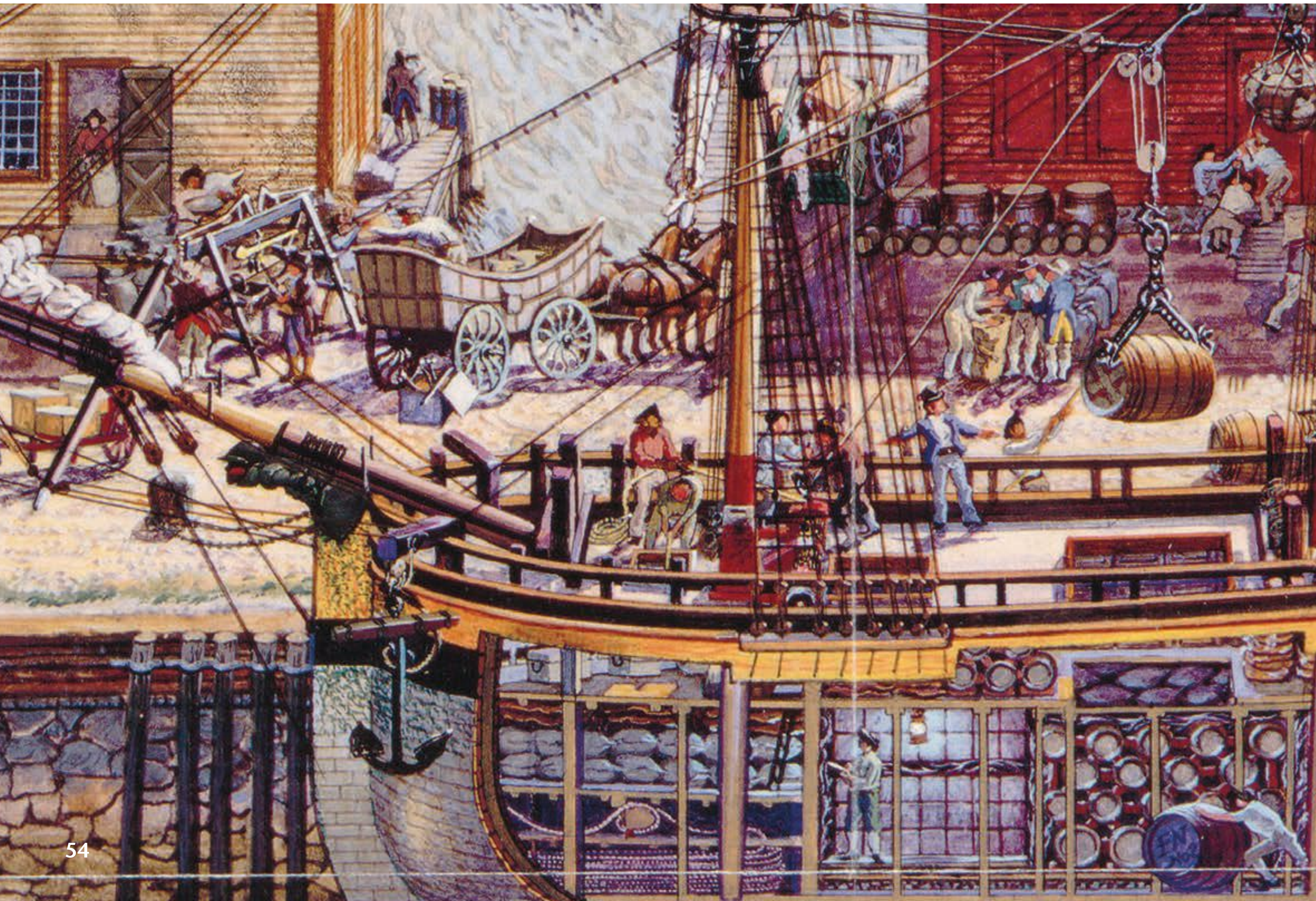
What the Finds

The trash pit Racket Shreve discovered is a type found on urban archaeological sites. That is to say that the pit filled rapidly and had layers that often can be linked to specific periods when major changes occurred in the household. Commonly found in this type of pit are large numbers of ceramic and glass vessels that can be reconstructed or are intact and show signs of being stacked. The circumstances that lead to these items being discarded in such a manner usually reflect a new owner of the property, a new renter, or the recent death of a head of the household.

More than one third of the ceramics uncovered in the Phillips trash pit were Chinese export porcelain (see page 49). They account for the largest percentage of ceramics found within the pit. This finding is extraordinary when compared with the number of artifacts that have been uncovered at other historic sites in New England, each of which has yielded fewer artifacts than the number found at the Phillips' site.

Two Styles

Much of the Chinese porcelain found thus far can be divided into two types—Canton and Nanking.



‘Say’

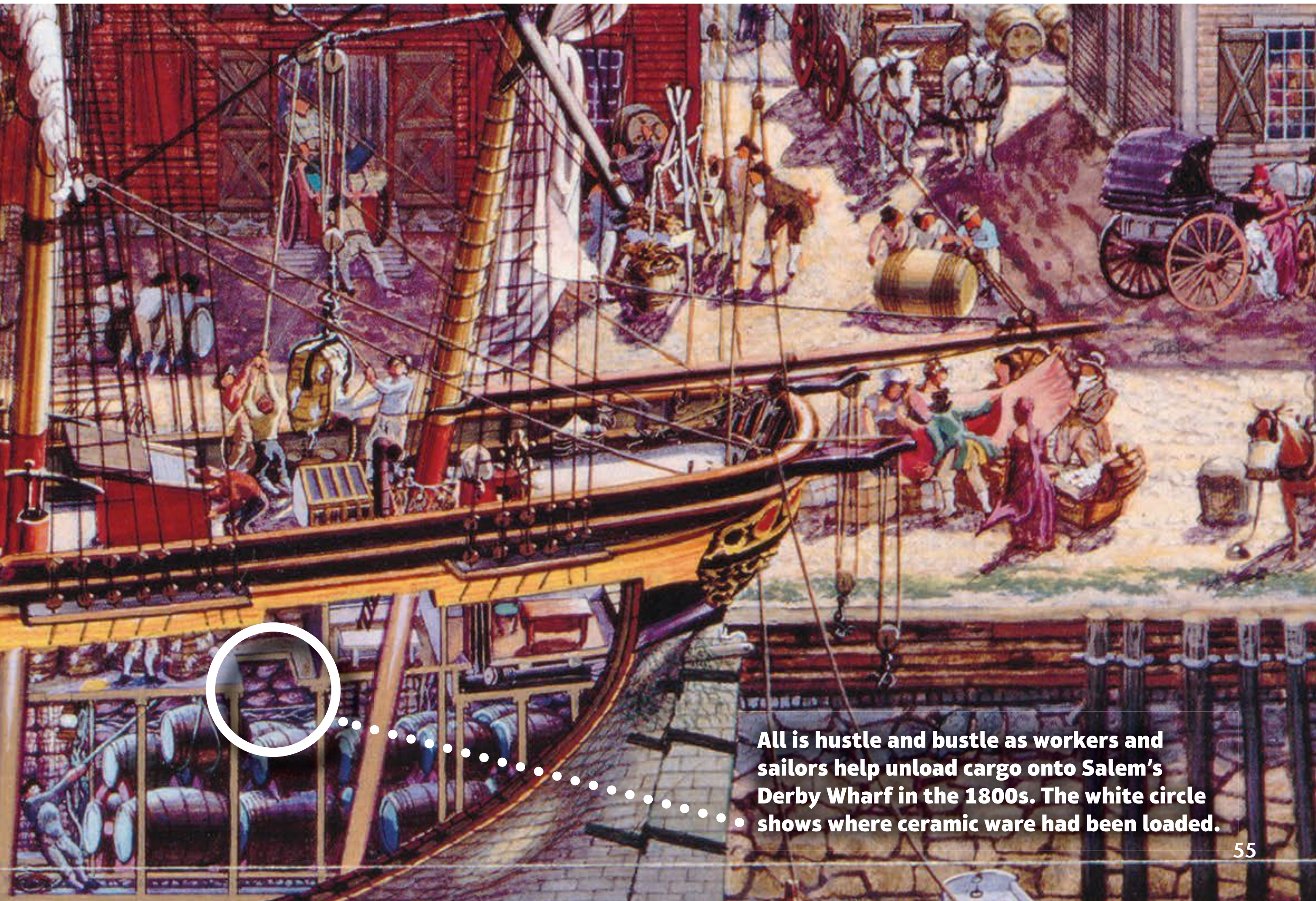
by George Schwartz

Both styles feature a central decoration, consisting of a river, islands, bridge, teahouses, and other motifs. What distinguishes each is its border. Canton ware has short diagonal lines within a continuous scalloped line—making the design look much like a cloud. Nanking ware usually has a network of small spears and posts.

The phrase “Nanking ware” can also refer to better quality Chinese porcelain, still from this period, but with other border motifs. The Nanking vessels discovered in the trash pit are finely potted tea bowls and saucers that have the network pattern described above. They account for the overwhelming number of tea service pieces found in the pit. This fact points to the importance of tea-drinking in the United States in the years following the American Revolution. The find also suggests that those who were part of the merchant shipping class considered drinking tea from more refined ceramic ware a necessity.

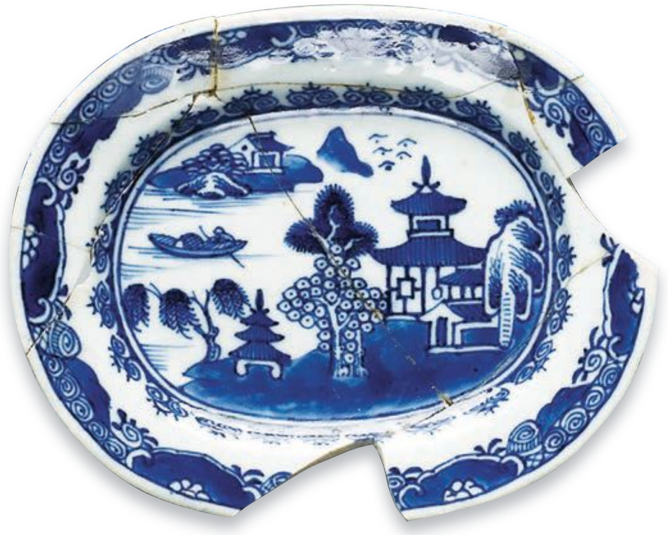
A Closer Look

Analysis of the Chinese porcelain found in the trash pit shows that the majority of pieces fall into the Canton category. However, studies of this type of ware have shown that it definitely varied in



All is hustle and bustle as workers and sailors help unload cargo onto Salem’s Derby Wharf in the 1800s. The white circle shows where ceramic ware had been loaded.

The chamber pot at left and the Chinese porcelain dish at right were both recovered from the Phillips trash pit (see pages 50–52).



quality. In fact, since many of the pieces studied were marred by imperfections, researchers believe they were fairly inexpensive in the early 19th century.

Further study of the Canton finds in the Phillips trash pit showed that most of this ware was coarse, pitted, or carelessly decorated. The pieces had also been discarded in a carefree manner. For example, one plate was thrown away whole, while most were broken into just a few pieces. The overall poor quality of the porcelain and the way in which the pieces were discarded suggest that the Phillips family regularly used their Canton ware and did not see it as showpieces to decorate their mantles.

The Phillips trash pit contained a wide variety of Chinese porcelain, as well as a good deal of low-quality pieces. The fact that porcelain was found among the finds should not be viewed as an indicator of high social status. Blue and white porcelain, whether from Canton or Nanking, did grace the tables of the most prominent citizens of America—that of George Washington, for example. However, it was also used by members of the middle class. Although Phillips was a successful captain and businessman, he was not part of the very wealthy merchant ship owner class in Salem to which Elias Hasket Derby belonged.

Where History Meets Archaeology

The artifacts from the Phillips trash pit are a good example of history reflected in archaeology. The pieces offer a mini-study of Salem during its Golden Age. They also offer a window into the taste preferences of the people of Salem, especially those belonging to the merchant class. Like Phillips, Salem was a "go straight ahead" port after the Revolutionary War, and its mariners created global trading networks on their own. What followed was a significant flow of wealth into the city and greater access to a wide variety of goods for its citizens. As a result, more people in Salem were able to live a cosmopolitan lifestyle, as there was access to spices for meals, tea in Chinese porcelain and English service sets, and a variety of alcoholic beverages from distant lands.

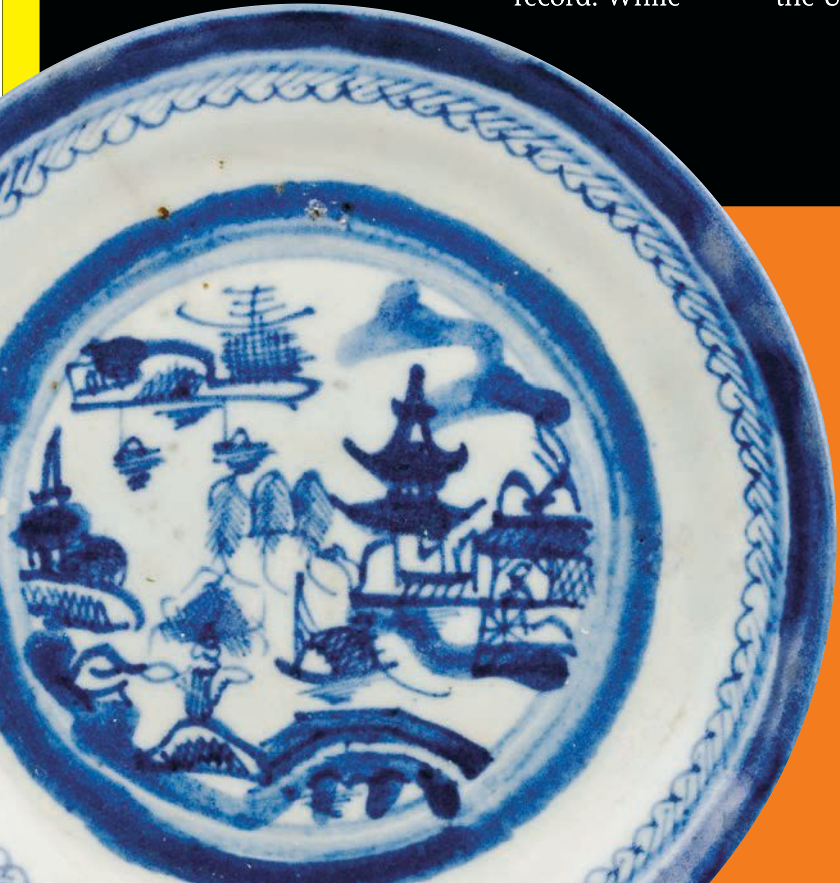
Today, the Phillips' artifacts continue to help researchers reassess Salem's past and prepare for future historical and archaeological endeavors.

A Canton Ware Plate

Whether purely decorative or functional, ceramic vessels—more than any other objects—reflect human tastes and eating habits. An oil painting can be covered with a new work, and a silver bowl can be melted down, but clay pottery carries a permanent reflection of its creation and use, even when broken into pieces. Ceramics tell us how cultures change over time. For this reason, as a class of finds at excavation sites, they are the mainstay of archaeological investigations of the past.

One of the Chinese export Canton ware plates in the Phillips trash pit—a plate that was discarded completely intact (see below)—provides material evidence that supports and confirms the historical record. While beautiful in form and decoration, this plate, upon close inspection, is not what it appears to be. Rather, the interior of the plate is heavily pitted, especially in and around the blue band and the central decorative motif. The glaze is cloudy, with a curdled "potato soup" or "orange peel" appearance. The relatively poor quality of most Canton ware was something 19th-century merchant ship owners paid particular attention to when engaging a ship for trade overseas. They would instruct their captains in writing to be discerning shoppers, to inspect the pottery meticulously, and to avoid pieces that had a thick heavy glaze or imperfections. They did this to ensure that they were acquiring the best ceramics, pieces that would sell well once on the market in the United States.

—George Schwartz



The roots of the Peabody Essex Museum (PEM) date to the 1799 founding of the East India Marine Society, an organization of Salem captains and supercargoes that had sailed beyond either the Cape of Good Hope or Cape Horn. PEM is dedicated to creating a museum experience that celebrates art and the world in which it was made. Today's collection has grown to 1.8 million pieces, including Yin Yu Tang, the only complete Qing dynasty house outside China. For more information about PEM, check out its Web site at: *www.pem.org*

THEN & NOW

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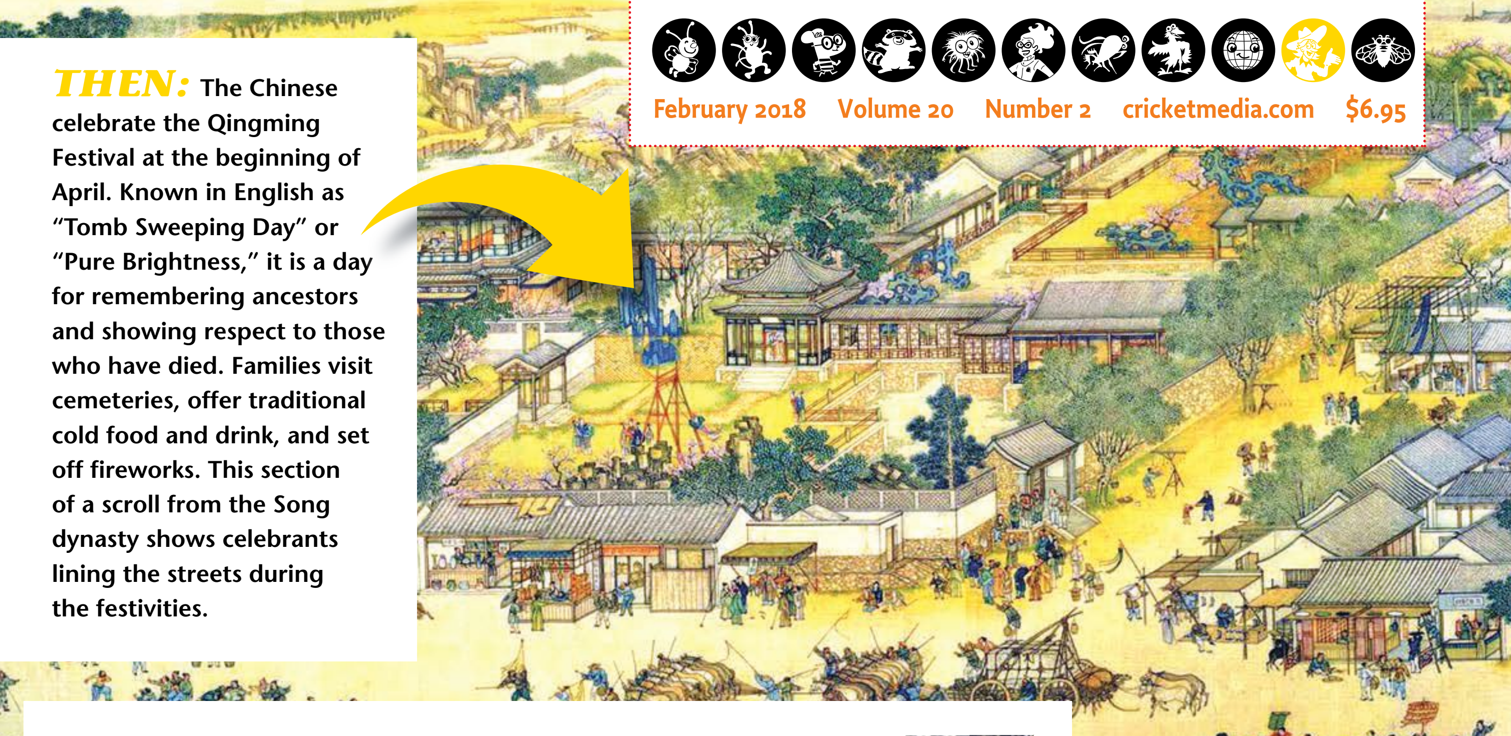
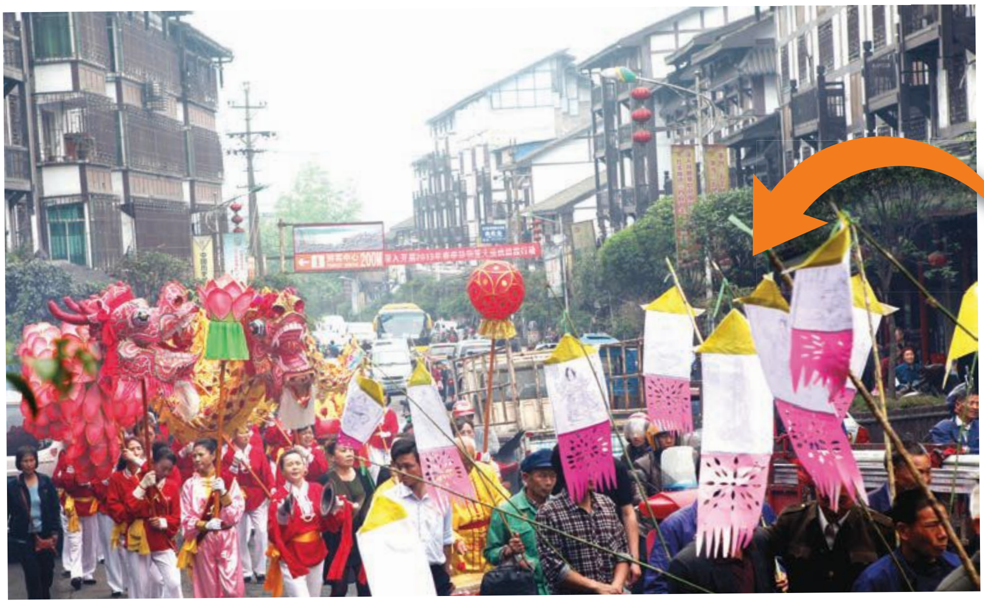


THEN: The Chinese celebrate the Qingming Festival at the beginning of April. Known in English as “Tomb Sweeping Day” or “Pure Brightness,” it is a day for remembering ancestors and showing respect to those who have died. Families visit cemeteries, offer traditional cold food and drink, and set off fireworks. This section of a scroll from the Song dynasty shows celebrants lining the streets during the festivities.



NOW: The Qingming festival has become a large tourist attraction. Public transportation is beyond crowded, and the crowds are difficult to navigate, as can be seen in the photo at left.

WHAT’S THE SAME?

The Chinese have been celebrating Qingming for more than 2,500 years. The festival still signifies the arrival of spring and thus celebrations are largely outside among the season’s blossoms. Children play outdoor games, kites are flown, and fireworks and lanterns light up the night sky.

WHAT’S CHANGED?

Today, China’s population has increased tremendously; so, too, has the tourist industry. In addition, many Chinese have emigrated and now celebrate abroad. Digital companies offer tomb-sweeping services via smart phone and also digital memorials.